musical
COURIER

MAY 15, 1950 25 CENTS

MRS. WARREN KNOX
President, N. Y. Federation of Music Clubs

STADIUM SUBSCRIPTION OPENED . . . The 33rd series of Stadium Concerts, Inc., was officially launched at City Hall on May 3 when Mayor William O'Dwyer of New York City purchased the first subscription book for the concerts from Jean Tennyson, concert and radio soprano, and executive vice-chairman of the series. The opening is scheduled for June 19, with Efrem Kurtz conducting the N. Y. Philharmonic-Symphony, and Albert Spalding making his gala farewell to the concert platform. Other conductors will be Monteux, Golschmann, Mitropoulos, Smallens and Barlow, and the six weeks schedule closes on Aug. 12. (Photo—Ben Greenhaus)

VISITS SCHOOL . . . Fulton Lewis, radio commentator, who is a member of the National Advisory Board of the Columbus Boychoir School, was scheduled to speak in the Ohio city on April 11. Immediately on arriving he visited the school and chatted with some of the young singers (he is shown in the school's dining hall); and devoted several minutes of his radio time in the evening to telling about the visit.

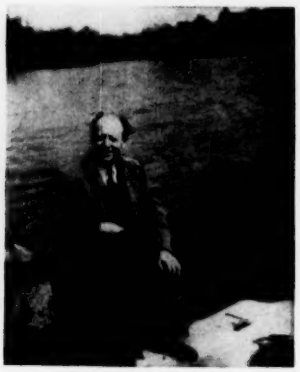
VERNAL VIGNETTES

Candid Shots of Music Folk in Springtime Dates and Diversions

ANNA MARIA ALBERGHETTI . . . The thirteen-year-old Italian-born coloratura soprano was heard in Carnegie Hall debut on April 28, after recitals on the Continent and in Scandinavia. (See page 9.) (Photo—Bruno of Hollywood, N. Y. C.)

IN EUROPE . . . Donald Dame, now on a concert tour of Europe, photographed in Vienna with Mrs. André Mertens, wife of his manager. Mr. Dame's third appearance in The Hague was on May 4 in a special concert in memory of the Allied war dead, held in the Riddershall and attended by Queen Juliana, government dignitaries and foreign diplomats.

IN CANNES . . . Dancers Federico Rey and Pilar Gomez, currently filling engagements in San Remo, Milan and Rome, Italy, after which they will tour in Switzerland, Holland, France and Egypt. Rey and Gomez will make a concert tour of the United States and Canada next season.



ERNO BALOGH closed his season with an appearance before the Piano Teachers' Congress. In commemoration of the 200th anniversary, he presented a Bach program.

musical
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Boston Pops Open; Orchestra Concludes

By Jules Wolffers

BOSTON.—Finis to a season rich in interest and variety was written into the records for April, with quality holding through the end and with audience enthusiasm unabated. They marked the close of Charles Munch's first year with the Boston Symphony. He has earned player respect and audience enthusiasm. His programs have been wisely chosen with a skillful admixture of the old and new. No one can doubt his devotion and sincerity, nor is there any question here of his abilities as conductor and leader. He is at his best when he demonstrates his astonishing gifts for dramatic utterance, novel contrasts and resounding climaxes. These very qualities, however, are not always ideal in certain types of music. But, all in all, musical Boston is happy with its new conductor.

Taking the last four programs of the Friday-Saturday series in order, the 21st pair was given over to a welcome performance of Bach's Passion according to St. John, with chorus from the Harvard Glee Club and Radcliffe Choral Society. There were inspired moments and some magnificent effects, but it cannot be said that the interpretation was free from sentimentality and theatricalism. The soloists were hardly more than adequate.

Harris and Thomson Conduct Works

Richard Burgin conducted the 22nd program, opening with the somewhat over-scored Respighi version of Bach's Passacaglia and Fugue in C minor. Roy Harris conducted his own pleasant Kentucky Spring, in its first Boston hearing, to warm audience approval. Mahler's Song of the Earth took up the balance of the program, with Jennie Tourel and David Garen the soloists. Of course, these noted artists sang with artistry and the orchestra played well, but the overall effect was not particularly inspired.

The next pair again brought a composer to the podium, this time Virgil Thomson with his Suite taken from Louisiana Story for a "first" on BSO lists. Judging by audience reaction alone, Mr. Thomson should write more for the films, since the hearers received the mildly dissonant, descriptive, well-written music with gusto.

Mr. Munch opened the concert with an expressive Weber Oberon Overture and closed with three Wagner works, in which he is very much at home. Joseph De Pasquale, first viola of the orchestra, was soloist in the Casadesus arrangement of the Concerto in B minor for Viola and Orchestra ascribed to Handel, although internal and external evidence would seem to suggest a composer from sunnier climes. The soloist accredited himself nobly, particularly in the charming Andante.

Orchestral Finale

The 24th and final pair was a magnificent occasion, with decent reticence marking Beethoven's Sixth, and the Brahms First receiving eloquent and masterly treatment. Mr. Munch was cheered, and a large part of the audience was still clapping when the stage door closed behind him for the last time.

After this program there were pleasant ceremonies to mark signing of a five-year renewal contract with RCA for recordings. Those present included Mr. Munch, Arthur Fiedler, RCA officials, orchestra trustees and management and representatives from the press and music periodicals.

Final appearance of Munch with the orchestra for the season was on Sunday, April 30, in the same work that dedicated the then-new Symphony Hall fifty years ago—Beethoven's Missa Solemnis. Again the Harvard and Radcliffe vocal forces assisted, and again the conductor showed that music based on the liturgy is not his particular forte. Again the soloists were scarcely satisfactory, with one shining exception—Paul Knowles, tenor, who sang with distinction and had the requisite volume. After hearing the new BSO organ several times this year one has reluctantly come to the conclusion that the rumbling obstinacy of the displaced instrument was less disturbing than is the bright garishness of the new. But perhaps time will soften the edges.

Pops Begin under Fiedler

Off with the old; on with the new! No sooner had the last notes from the final concert sounded than the work of covering staid and respectable Symphony Hall with spring finery started. Again the walls were veiled with budding green, the rows of seats were removed, brand-new table and chairs were placed,

(*Continued on page 7*)

ON THE COVER

Mrs. Warren Knox, President of the New York Federation of Music Clubs, for some years has been prominent in club affairs, including the Monday Musical Club, which she has served as a director, member of the chorus, chorus committee, and chairman of press relations. She also has been a director and organizer of the Cathedral Choral Society and President of the Choir Mothers Guild of the Cathedral of All Saints. She has just finished a four-year term as Chairman of Music for the Woman's Association of the First Presbyterian Church of Albany, N. Y. Prior to being elected to head the New York Federation of Music Clubs four years ago, Mrs. Knox was treasurer for this organization for two terms. She has been a member of the National Board of the National Federation of Music Clubs and a member of the State and District Presidents Council, and is a member of the Musicians Club of New York City and an associate member of the National Association for American Composers and Conductors. During a recent Metropolitan Opera Saturday broadcast of Tosca, she was the intermission guest of Sigmund Spaeth.

Mrs. Knox, the former Olivia McDougall of San Antonio, Tex., studied piano with Katherine Jaggi of that city, and while at the University of Texas, studied voice with David Griffin of Austin. She is the wife of Dr. Warren Knox, Assistant Commissioner of Instructional Supervision for the State of New York, and the mother of three sons and two daughters.

A story on the 1950 Biennial Convention of the New York State Federation of Music Clubs will be found on page 6. (Photo—Gustave Lorey)

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Seventy-first Year
May 15, 1950

FACING THE MUSIC

By Harold C. Schonberg

PROKOFIEFF'S *The Love for Three Oranges* is one of the New York City Opera's more successful productions, and the day before the opera season at the City Center ended, we slipped backstage to observe an *Oranges* matinee from the wings. We arrived about a half-hour before curtain time, and were first taken in hand by the chief electrician, Mr. Ernest de Wolfe, a brisk man who sported a blue work shirt, flashy suspenders and a brown hat perched rakishly on his head.

"We have everything," said Mr. de Wolfe, leading us to a large cubicle in which switches stuck out in every direction. "This is the permanent board; it came with the place." He led us to an adjoining, and larger, room a few feet away. "This is the auxiliary board." Another multiplicity of switches, with a tangle of cable overhead. Mr. de Wolfe proudly passed in front of the banks of lighting equipment, pausing in front of a little box. "The intercom," he said. "Two men work the equipment here, and I work the permanent installation. We get our instructions from the cue sheets, and our warning cues from the stage master, who speaks with us on the intercom. You'll see. You picked a good one to watch. This isn't an opera. It's a good show, good theatre."

By this time the orchestra was tuning up, and so were the singers, with the sound of a baritone vocalizing loudly on *o* clearly penetrating from the dressing rooms. We walked into a hall adjoining the wings, and noticed a group of dancers dressed as clowns, gossiping in a corner. A pretty girl wearing ballet slippers walked up to a water cooler, gravely put each foot underneath the spigot and squirted water over the tips of her slippers. Musicians began to appear, and the cast started to assemble in the hall. There was some horseplay and much laughter. Luigi Vellucci, costumed as Truffaldino, The Royal Cook, came down a flight of stairs and was greeted with loud hooting. Then Lloyd Thomas Leech, another of the principals, came down dressed as Prince Tartaglia, wearing his wig of long, golden curls. Leech is a tall, husky young man with enormous shoulders, and one of the girls shrieked, in falsetto, "You gorgeous thing, you! Look at those legs and arms!" Leech grinned.

OTHER singers were prowling nervously around, and in the corner of the hall a conductor was holding a short choral rehearsal, pianissimo, with about ten men. Ballet girls, improvising barres, were plié-ing. A couple of men and women, dressed in formal wear, were getting ready to go on stage. The way *The Love for Three Oranges* is presented, there are boxes on the stage in which an audience sits; these were the audience. A young man ran downstairs and backstage shouting "Stand by! Stand by!" Everybody began to drift toward the wings. The conductor, Julius Rudel, appeared and looked around, his eyes alighting finally on a singer. He went up to him. "When you get on stage please be good enough to look at me." The singer nodded.

It was quite crowded in the wings. Laszlo Halasz, the director of the company, was talking to a man who looked familiar. He was familiar, on closer inspection; he was Artur Rodzinski, the conductor. Rodzinski was carrying a vocal score of *The Love for Three Oranges* under his arm, and presently he was escorted by Halasz into one of the stage boxes. Rodzinski took a seat where he could watch the stage and not be seen from the audience. He opened the score and propped it on his knee. The extras walked out on the stage and began to converse. There were more "stand by!" calls. Lee Shaynen, one of the conductors of the company, a pleasant, good-looking man in his twenties, was stationed at the main intercom. He peered at the stage and at the conductor, who was now in the pit. "Warning for Q 2 on the count of three," he called into the intercom; and, a moment or two later, "Q 2! One . . . two . . . *three!*" The opera was on.

Shaynen had a vocal score on a little table before him. The score was cued in, and it was Shaynen's responsibility to get the electricians and prop men ready for the cues and then give the commands to execute them. After a few minutes of stage action he spoke again into the intercom. "Warning for Q 3 on the count of five," he announced. About six seconds passed. "Q 3! One . . . two . . . three . . . four . . . *five!*" As Shaynen was counting, lights on the stage were dimming, and at *five!* they reached their planned point of illumination.

WE went into the auxiliary lighting room, which was run by George Kolz and Herbert Griesmann. They both had looks of intense concentration. Over the intercom came Shaynen's voice: "Check your warning for Q 13." Kolz looked intently at his cue sheet, his hand on a lever, each of Griesmann's hands ditto. Shaynen's voice struck up again. "Q 13," and he started his by now familiar count to five. At five, both men pushed down their levers, and things happened to the stage lighting. Kolz relaxed for a moment. "No cues for a minute," he said. "This is simple work. You don't have to know anything to push a handle up and down." "Warning for Q 14," said the intercom. "We're coming to the intricate part now," said Kolz to Griesmann. We stuck around, waiting for the intricate part. The voice on the intercom began to speak rapidly; warnings and commands came thick and fast; we hadn't heard anything like it since Air Force days: Easy Baker 6 over to you Roger. We could see what Kolz meant by "intricate"; he and Griesmann were working fast but smoothly, pulling up levers, pushing them down. It was an example of perfect coordination and timing, culminating in a black-out on stage. Kolz saw how impressed we were. "You think *this* is hard?" he asked. "Come around sometimes for *The Old Maid and the Thief*. That's one of those real jumping-jack things. This is easy." "Warning for Q 20 on the count of five," droned the intercom, and Kolz and Griesmann set themselves again.

Halasz was standing in the wings, as excited as though it were a premiere. This was the twelfth *Oranges* performance; he himself had conducted the first ten. We were struck by the absence of a prompter's box, and asked Halasz where the prompter was located. "Ah!" said Halasz. "This is the only opera house in the world without a prompter." But what if a singer bobbles, we wanted to know. "Here the singers must not bobble," Halasz answered, sternly. He resumed his rapt attention of the stage proceedings, and we wandered to the rear to have a word with Bill Corkery, the chief prop man. He showed us some of his collection, housed in a large cabinet. Among what looked like a hopeless jumble were keys, eye-glasses, a stuffed fish, psalm books, dice, bits of chain, string, buttons, daggers, and a set of false teeth. "Why the teeth?" we asked. "Just happened to have them around," answered Corkery, a big, stout, powerful-looking man wearing work trousers and a red T shirt. We asked him if *Oranges* gave him any trouble. "No," he said. "*Traviata*. That's my most difficult. I use every stick of furniture I've got." Corkery excused himself and went off to supervise a crew getting ready for the second act.

IMMEDIATELY after the first act was over, Halasz and Rodzinski appeared. "Wonderful production," said Rodzinski. "Yes," Halasz agreed. "Yes, but what good red blood it cost! We took two years to prepare it," and he launched into a survey of its problems. Rudel came up, and Halasz took him aside for a professional consultation. Halasz then wanted to get the second act under way fast. "I'm ready," said Rudel, and headed toward the pit. "Stand by!" roared the stage manager, and singers slowly began drifting from the dressing rooms. "Move, please! Move fast! Move fast!" called out Halasz, ushering them to the wings. He glared at the stairs, muttering "Always the same thing. Always the same thing. It takes a horse to get them down." "Warning for Q 24," said Shaynen, over the intercom.

IN the second act there was some delicate work involving the three oranges, which were stacked on a painted wooden prop. Behind the prop had to sprawl three pretty young ladies—Francis Lager, Dorothy Shawn and Virginia Haskins. Of the three, Miss Haskins had the longest wait before emerging. She looked thoroughly bored, occasionally yawning, examining her finger nails, smoothing her gown, once in a while winking at an old stagehand who was standing by prepared to pull a curtain. Just before Miss Haskins was due to arise, a girl friend—another singer in the company—arrived in the wings and whispered "Ginny!" Miss Haskins looked up, the friend made good-natured signs of derision, and both girls giggled. We took a look at the other side of the stage, saw Rodzinski still immersed in the score, and wandered back to the electricians' booth. "Warning for Q 34 on the count of three," said the intercom. "Q 34! One . . . two. . . ."

Restoring Glories of Ancient Jewish Music

By Chemjo Vinaver

MAURICE RAVEL was deeply stirred when he first heard authentic Jewish music, and was inspired by this impression to write his Deux Chansons Hébraïques, based on traditional melodies. One of them, the Kaddisch, is a model example of how Western harmonization may be applied to this *melos* without detracting from its inherent Oriental character.

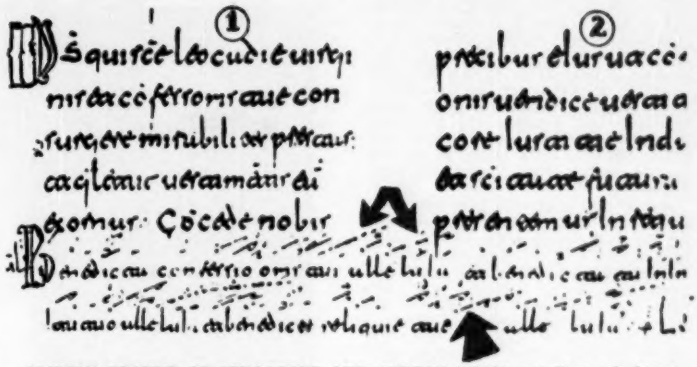
The Hebraic musical tradition, of course, goes back to antiquity. Biblical and later sources reflect the impact of music in ancient Israel, especially the significant part assigned to sacred music. Very early records describe the liturgy in the First Temple at Jerusalem, the type and number of musicians and instruments, and the age, training and qualifications of the Levites, who made up the sacred choir. Music, much like prophecy, was accepted as a "divine art." Vocal music quite early attained predominance over instrumental music, the human voice being preferred as the superior carrier of the sacred message.

The Jews are believed to have brought into the Babylonian exile the sacred chants sung by the Levites at the Temple services. They may well have been those "Songs of Zion" that the exiles were made to sing "by the rivers of Babylon" (Psalm 137).

Sacred Airs Preserved

When, after the final destruction of their state and the Second Temple (70 A.D.) the Jewish people was widely dispersed, some settling in nearby Oriental countries, others wandering as far as North Africa, the Mediterranean countries and into Europe, they—despite persecution and depredation—clung tenaciously to their teachings. They guarded their sacred chants as a revered oral tradition, some of which they believed to have come down to them from time immemorial, as part of the divine revelation at Mount Sinai. (The folk idiom has retained the term "mi-Sinai"—"from Sinai"—to characterize those sacred melodies.)

Through the centuries of dispersion each Jewish group developed its own tradition, based on the ancestral *melos*, but with the inevitable transmutations and accretions of local melodic and rhythmical patterns. Those exiles who settled in the Orient were best able to retain the ancient Eastern flavor of their music. (A classic example is the sacred music of the Yemenite Jews. In nearly 2000 years of secluded life in Yemen, on the southwestern tip of the Arabian peninsula, this group managed to retain the purity of its musical tradition more successfully than all the other dispersed Jewish communities.) Despite local deviations and centuries of isolation from each other, the ancient melodic elements common to all these groups bespeak their common heritage from pre-exilic Palestine.



COMMON GROUND OF SYNAGOGUE AND CHURCH MUSIC and liturgy is borne out, says Dr. Eric Werner, by this parchment manuscript fragment, 1,000-year-old Visigothic Latin prayer and chant in veneration of St. Leocadia, 4th Century martyr of Toledo, Spain. The chant notations (indicated by arrow) of the Catholic ritual reveal a continuity traceable to synagogue chants of the 2nd and 3rd Centuries. The manuscript is part of the collection in the Library of the Hebrew Union College-Jewish Institute of Religion in Cincinnati, where he is professor. The MSS. were authenticated by the late Dr. Rodney Robinson.*

The Biblical Cantillations

These common elements, from which the modal chants of the Synagogue are derived, are the *Biblical Cantillations*. Scriptural chanting is considered the oldest relic of the Jewish musical heritage. Latest scientific findings trace it back at least as far as the First Century B.C. and accept it as the most authentic expression of Jewish music. The Cantillations are indicated in the Hebrew Bible by ancient musical accents, the "tropes," which form the fixed melodic motives in which the Bible has been chanted by Jews throughout the ages. Transmitted orally, it is still in use in synagogues all over the world.

Evidence of the general appreciation of traditional Jewish music through the ages is recorded in both Jewish and Christian sources. Among the latter, references extend from the early Church Father, Clementi of Alexandria (c. 180 A.D. in Palestine) to the German, Johann Boeschenstein, who provided the first modern notation of Hebrew Bible Chanting for Johannes Reuchlin's Hebrew Grammar (1518). From Jewish sources we learn that in 15th Century Germany it was not unusual for a German Duke, followed by his court, to appear at synagogue services, or for high nobility and prominent military men in Czarist Russia to attend the solemn Yom Kippur services.

Ties with Early Christian Melody

Musicological literature also points up the interrelation between ancient Hebrew chant and early Christian melody. A variety of examples illustrates the adoption of Hebraic elements by the plainsong of the Church. Indeed, Church Fathers themselves emphasized their acceptance of ritual and music from the Synagogue. Striking resemblances are occasionally encountered between the music of the two liturgies, especially in basic Gregorian Chant. Some of them seem to confirm the thesis of the Benedictine monk, Dom Joseph Pothier, and other authorities on Gregorian Chant, that the early Church, in adopting sacred texts, especially psalms, took over the corresponding Hebrew chants, and occasionally even the traditional manner of distributing the psalm-verses between the Leader of the Prayer and the congregation (precentor and choir).

Two Groups of Synagogue Music

When speaking of synagogue music, one must distinguish broadly between two main groups: the Sephardic tradition of the communities of the Near East, North Africa and the Mediterranean countries; and the Ashkenazic tradition of the communities of West, Central and Eastern Europe. Of the latter, it was the synagogue of Eastern Europe that perpetuated its musical tradition most vigilantly so that it long retained its power and integrity. For centuries communities all over the world drew upon the East European synagogue for traditional music and its interpretation. Its cantors were famous for the competence and devotion with which they followed the cantorial tradition of talmudic days. The early cantors (hazzanim) were pious, scholarly men, steeped in religious and musical lore. They were innate, if untutored, musicians—masters at improvisation on the tradi-

(*Continued on page 7*)

Chemjo Vinaver, conductor of The Vinaver Chorus, was born in 1900 in Warsaw, and studied in Berlin, where he made his concert debut in 1926 at the State Academy of Music. He has toured Europe and Palestine extensively. Three seasons ago in New York he established the Vinaver Chorus. Their performances of a virtually unknown repertoire of Church music and traditional Jewish music have been called "a unique experience transcending all sectarian bounds." Much of this music, from the Chants of Bible and Synagogue to the Spirituals of the Hassidic mystics is drawn from Mr. Vinaver's collection. He is the composer of numerous compositions. His Sacred Service, The Seventh Day, published in 1946, has been performed in Town Hall and abroad. Mr. Vinaver's articles on Jewish music and Hassidic Song have appeared in the New York Times, Commentary magazine, and numerous publications in Israel and Europe. He has recently been awarded a fellowship for the compilation and editing of an Anthology of Jewish Music to be published under the auspices of the Cultural Department of the Jewish Agency for Palestine.

*In recognition of Dr. Werner's original research in this field, Msgr. Prince Rampolla, Papal Secretary, has invited him to deliver an address on The Interdependence of Synagogue, Byzantine and Gregorian Chant before the International Congress of Catholic Church Music to be held at the Pontifical Institute of Sacred Music in Rome at a special Holy Year convocation, beginning May 25.

N. Y. Federation of Music Clubs Holds Biennial

UTICA, N. Y.—The New York Federation of Music Clubs, Mrs. Warren Knox, president, opened its 1950 Biennial Convention here on May 11. The sessions, extending through May 13, had the Hotel Utica as headquarters. An interesting series of events included a Radio Panel Luncheon and a Radio and Television Music Forum, a Junior and Student Program, followed by a luncheon for the juniors, and a New York Composers' Reception.

May 11 was given over to registrations and an evening meeting of the State Board of Directors. This was followed by a musicale in the Mulberry Room of the hotel for the directors, delegates and guests. Mrs. George Bannigan was chairman, and those participating were the Curran Scholarship winners of Utica.

The morning of May 12 brought the official opening of the convention, with a speech of welcome by the local chairman, Mrs. Jessie Nash Stover. Greetings were extended by the president, Mrs. Knox.

Features of the session were reports by the various officers, and of the convention committee chairmen, and appointment of a board of elections. The musical program was contributed by the Watertown Morning Musicale Trio, consisting of Mrs. Lester Bright, soprano; Mrs. Byron Soper, mezzo-soprano, and Mrs. Arthur G. Burnard, contralto.

Radio Forum Featured

A campaign for improving the quality of radio programs was prominent among the subjects which occupied the convention agenda. The Radio and Television Forum, preceded by a luncheon at the Fort Schuyler Club, for which Roland E. Chesley was host, was a feature of the afternoon of May 12. Dr. Sigmund Spaeth, Radio Chairman of the NFMC, was the moderator, and participants included Abram Chasins, composer-pianist and musical director of Radio Station WQXR, New York Times; Geoffrey O'Hara, composer, and president of the Composers-Authors Guild; John Briggs, editor of The Etude; C. Judd Feickert, director of music in the public schools of Rome, N. Y.; Ellis K. Baldwin, music critic of the Utica Observer-Dispatch; David Hall, authority on recorded music; Ed McGinley, of the Fred Waring Music Workshop; Ray Sacher, of RCA, and others. William A. Taylor, Radio Editor of the Musical Courier, is State Radio Chairman.

The Convention Dinner was held in the Main Ballroom of the Hotel Utica on the same evening. John Briggs was the speaker on Music for the Amateur. A musical program was given by the 1949 State Federation Young Artist winner and 1950 Naumburg Prize holder, Angelene Collins, soprano, and by the 1949 Stillman-Kelley Scholarship winner, Michael Rabin, violinist.

Junior and Student Programs

On May 13, a morning business session brought reports of club presidents, junior counselors and State chairman.

The main feature of the day was the Junior and Student Program, held at 11 o'clock in the Mulberry Room, with Mrs. Ruth Chandler May as chairman. A greeting was conveyed by Edward French, State Junior Counselor. The speakers included Merle Montgomery, National Education Representative of Carl Fischer, Inc., who discussed The Importance of Classical Training; and Ed McGinley, of the Fred Waring Music Workshop, whose topic was The Importance of Social Music in Piano Training. This was followed by an open discussion by the young people and others.

A musical program was provided by Federation Junior and student performers, and by the Junior Choir of Roscoe Conklin School in Utica, Mrs. Elizabeth Conklin, director. At the close there was a State Board Luncheon for Juniors and Students.

The New York Composers' Reception took place in the Art Gallery of the Munson-Williams-Proctor Institute the same afternoon. Mrs. Marjorie Elliott was hostess, and members of the Utica American Music Club assisted. A program was presented under the direction of H. Merrills Lewis, professor of music at Syracuse University, with faculty members and students participating.

The final event of the convention was a meeting of the Board of Directors the same evening, at which election of officers was to take place. Results of the balloting will be published in the June issue of the Musical Courier.

The Convention Committee comprised Mrs. Edward French, convention chairman; Mrs. Jessie Nash Stover, local chairman; and Roland E. Chesley, coordinator. The chairmen were: Mrs. Edward H. Neary, credentials; Mrs. George Bannigan, hospitality; Mrs. Ruth C. May, junior program; Mrs. William Alfke, decorations; Mr. Gordon Baitz, tickets, badges; Mrs. Harry C. Schroeder, nominations and elections; Mrs. A. Stuart Carpenter, ways and means; Mrs. Marjorie Elliott, composers' reception and Mrs. Charles W. Roth, exhibits. Mrs. Vera Bull Hull was president's aide.

The official hostess clubs were: The American Music Club of Utica; Cape Vincent Improvement League Music Club; the Allegro Club of Albany; Euterpean Club of Salamanca; the Watertown Morning Musicales, Inc.; Monday Evening Music Club of Norwich; Capital District Federation of Special Members; Salamanca Musicales and the Ionian Club of Buffalo.

CONFERENCE . . . Mrs. Warren Knox, left, president, New York Federation of Music Clubs, and Mrs. D. H. Conway, first vice-president, Pennsylvania Federation of Music Clubs, discuss organization matters.

Harbach Heads ASCAP

Otto A. Harbach was elected president of the American Society of Composers, Authors and Publishers by the Board of Directors on May 3.

Mr. Harbach, playwright and author, is a charter member of the Society, has served as a director since 1920, and as vice-president since 1936. He is the author of many books for comic operas and musical comedies by prominent composers, and more than 1,000 songs.

Fred E. Ahlert, retiring president, said, "My heartiest congratulations to my successor. I am certain that Mr. Harbach will prove a forceful leader of the Society during the coming year, which I look upon as one of consolidation and readjustment within the framework of our new Consent Decree. I stand ready to give the new president any assistance he may require."

Other officers of the Society elected were: vice-presidents, Oscar Hammerstein II and Saul H. Bourne; secretary, George W. Meyer; treasurer, Louis Bernstein; assistant secretary, A. Walter Kramer; assistant treasurer, Frank H. Connor.

Glyndebourne Festival for 1950

GLYNDEBOURNE, ENGLAND.—The Glyndebourne Opera is resuming its festival this summer, and plans to give fourteen performances of two operas, as well as a longer series in 1951. Fritz Busch will return to the festival centre this year and will conduct the Royal Philharmonic in both operas. Seven performances will be given of Mozart's Die Entführung aus dem Serail between July 6 and 23. It will have a new production by Carl Ebert, with settings and costumes designed by Rolf Gérard. Mozart's Cosi Fan Tutte will also be sung in the version heard at the Edinburgh Festival in the last two seasons. In the first opera debuts will be made by Ilse Hollweg, coloratura soprano; Aida Noni, soprano; Endre Koreh, buffo-bass; Richard Holm, tenor, and Murray Dickie, Scottish tenor. In Cosi Fan Tutte, the cast will include Erich Kunz, Sena Jurinac, and a newcomer, Mario Boriello, as well as Miss Noni.

Two Bach bicentenary concerts on the weekend of June 10 and 11 will be given by the Boyd Neel Orchestra and soloists, presenting all the Brandenburg Concertos.

Thebom Making European Debut

Blanche Thebom, mezzo-soprano of the Metropolitan Opera, departed on May 9 by air for her first European tour. She was to make her continental debut as Dalila with the Stockholm Opera on May 15, also appearing later as Brangaene. After additional concert and opera appearances in Scandinavia, she is scheduled to sing Dorabella in Mozart's Cosi Fan Tutte at the Glyndebourne Festival, beginning June 12. She returns to the United States in August.

DOUBLE ANNIVERSARY IN ATLANTA... The "Met" celebrated the return (after an emergency appendectomy) and the 31st birthday of Astrid Varnay, dramatic soprano, who made her re-appearance as Elsa in Lohengrin during the company's visit to the Georgia city. L. to r., Jackson Dick, president of the Atlanta Music Festival Ass'n.; Edward Johnson, retiring "Met" general manager; Set Svanholm, cast as Lohengrin; and Blanche Thebom, the Ortrud, singing an un-Wagnerian "Happy Birthday."

St. Louis Welcomes Fifth "Met" Visit

ST. LOUIS, Mo.—The Metropolitan Opera made its fifth annual appearance under the auspices of the St. Louis Symphony Society. Four performances in Kiel Convention Hall included Die Meistersinger, Tosca, Rigoletto and Samson and Delilah. While attendance was below expectations, this cannot be laid to the productions, which were generally of high standard.

Highlights were the portrayal of Hans Sachs by Paul Schoeffler in Meistersinger, as well as the conducting of the score by Fritz Reiner. Ljuba Welitch's Tosca was marked by vivid histrionics and vocal brilliance, and Ferruccio Tagliavini as Cavaradossi was a commanding figure, singing the familiar arias with finished artistry.

Samson and Delilah, with Risë Stevens, Robert Merrill and Kurt Baum was an impressive and colorful spectacle, with principals and chorus projecting the music with true regard for the meaning of the biblical text. Emil Cooper was the excellent conductor. Rigoletto, sung at the matinee, included Patrice Munsel, Jean Madiera, Giuseppe de Stefano and Leonard Warren as principals who gave the performance great vital impulse. Orchestra and costuming were good, but the scenery needs attention.

Municipal Opera Schedule

The St. Louis Municipal Opera will begin its annual season on June 8. During the 88 performances, the repertoire will include Brigadoon, Rosalie, East Wind, Of Thee I Sing, Robin Hood, Lady in the Dark, Desert Song, Pink Lady, Whoopee, a Rodgers and Hammerstein Festival, and Carousel. O. C.

JEWISH MUSIC

(*Continued from page 5*)

tional themes. They enriched the synagogue with inspired recitatives, expressive of profound religious emotion.

East European Jewry has contributed generously to the world's roster of renowned concert-musicians. All but annihilated during the recent war, this community has left a virtually unknown musical legacy. Its sacred music and the spirituals of the Hassidic mystics, once made accessible, will become an integral part of the Jewish and universal musical heritage.

Conditions in America Today

What one generally hears in American synagogues is a spurious species of sacred music, a potpourri of "arrangements" and "compositions" grafted upon the left-overs of an unrecognizable traditional chant. Much of the inspired traditional music has been lost; of the notations made during the past century, the largest part remains in manuscript form, and even then gives few clues as to interpretation. There are only a few musicians, in our day, who possess the key to the locked treasure.

The worshipper has become conditioned to a pseudo-tradition, so that, if presented with authentic traditional music, he might easily dismiss it as "untraditional."

Nevertheless, the outlook is not altogether bleak. Curiously enough, one may occasionally hear very worthwhile synagogue music in the concert hall. Some serious musicians have devoted themselves to Jewish music, with laudable results. I should like to mention only two significant figures, Joseph Achron and Darius Milhaud.

Achron, of East European origin, was a product of that era, at the turn of the century, when the Russian-Jewish intelligentsia was beginning to look for inspiration to Jewish art, music and folklore. Achron studied under Rimsky-Korsakoff, who constantly urged his disciples to turn to "the sources of their own great heritage" of Hebrew *melos*. Efforts of this sort indeed brought forth a conscious revival, the establishment of the Petersburg Society for Jewish Folksong. Especially in his Sabbath Evening Service, Achron reveals a rare talent and originality, while yet remaining true to traditional modes.

Whereas Achron and others based their music on the tradition of Eastern Europe, Milhaud's art is rooted in an altogether different tradition and locale —the ancient *melos* of the Comtadine liturgy, indigenous to the South of France. This tradition goes back to the pre-Christian era, when the first Jewish merchants, brought by the Oriental trade then thriving along the Mediterranean, settled on the coast of Provence.

Inspired by this liturgy and folklore, his recently finished Sabbath Morning Service (Service Sacré) is a significant climax to his work in this field. Naturally, he writes primarily for the concert hall and not for the synagogue, but this does not detract from the inherent spirit and value of his music. It is a rare and encouraging experience to see contemporary masters of his stature create great works in an authentic Jewish idiom.

This is an auspicious beginning. The task that now faces American Jewry, though a difficult one, is as urgent as it is clear: to begin to re-instate synagogue music *into the synagogue*.

BOSTON POPS

(*Continued from page 3*)

Arthur Fiedler's special pulpit was set front and center, flowers were arranged in the usual semicircle around it. And another Pops season started on May 2 with that happy variety of music that has kept generations of Boston Pops devotees happy. It was performed in best Fiedler-Pops fashion, and Britten's Young Person's Guide to the Orchestra was given first Hub hearing to the edification and amusement of the opening night audience.

Paul Cherkassky's Civic Symphony closed a successful and worthwhile season at Jordan Hall with Mozart's Overture to The Seraglio, the Beethoven Fourth Piano Concerto and the Franck Symphony. Elias Lopez was a musicianly and refined soloist. Attendance for the season was the best the Civic has enjoyed in its 24 years and Mr. Cherkassky continues to win the praise of all with his masterly handling of the group.

The Zimbler String Sinfonietta ended its series with a smash-hit finale to a remarkably fine year, in which the conductorless group has surged to the front with much critical and audience acclaim. Its programs were splendid and the performances first-class, as the last list showed — Mozart's charming Serenata Notturna (K. 239); the novel Nerses Shnorali by the Boston composer Alan Hovhaness; Hindemith's Four Temperaments, with Lukas Foss at the piano, playing well; and the Bach Brandenburg No. 5, with Mr. Foss again a pianistic marvel, ably assisted by Emil Kornsand, violin, and James Pappoutsakis, flute. Congratulations and *au revoir!*

Bamboschek Heads Opera Company in Philadelphia

PHILADELPHIA. — The appointment of Giuseppe Bamboschek of New York as artistic director and principal conductor of the Philadelphia Civic Grand Opera Company has been announced by Anthony Terracciano, general manager of the organization. Mr. Bamboschek was formerly associated with the Philadelphia La Scala Opera Company and the Metropolitan Opera Company.

Debuts for San Carlo Series

Six new singers will make New York debuts during the New York season of the San Carlo Opera, May 17-30, at the Center Theater. They are Nelly Mathot, coloratura soprano; Antonio Madasi and John Cortay, tenors; Piero Guelfi and Anton Marco, baritones; and William McCully, bass. Mr. Madasi, who will be introduced as the Duke in Rigoletto, was chosen by Toscanini for the tenor role in the recent broadcasts of Verdi's Falstaff.

Janssen for Vienna Opera

At the conclusion of his current tour with the Metropolitan Opera, Herbert Janssen goes directly to the Vienna State Opera for an eight-week engagement, commencing June 1. The baritone will be heard in his Wagnerian repertory, but also as Scarpia, Iago and Tonio. Mr. Janssen is returning to the latter roles after some seasons spent exclusively in assignments for the German wing.

Activities of the Orchestras

Hindemith Conducts His New Work in Louisville

LOUISVILLE, KY.—Paul Hindemith, visiting Louisville for the first time, was guest conductor for the world premiere of his Sinfonietta in E, commissioned by the Louisville Philharmonic Society. It proved a work that captivated the audience throughout four attractive movements. Included were a lively opening section with an appealing theme, an expressive Adagio, a Scherzo with a melody

PAUL HINDEMITH

(Photo by Maurice Ambler)

begun by the violas and handed from one instrumental group to another, and finally a Recitative and Rondo with an endearing theme and a brilliant ending. Composer-conductor and orchestra achieved a great success with the audience.

The evening opened with a good but somewhat dry rendition of Mozart's Impresario Overture, followed by J. S. Bach's Concerto in F minor, excellently played on the harpsichord by Louise Kain (she deserves special praise for the beautiful interpretation of the Largo, one of Bach's loveliest movements); a string group under Robert Whitney's baton offered a tasteful accompaniment. The closing work was Brahms' Second Symphony.

Final concert of the orchestra series brought Mieczyslaw Horszowski, superb in Beethoven's Fourth Piano Concerto (G major), and eloquent performance by Mr. Whitney and his players of Bartok's five Rumanian Folk Dances and Tchaikovsky's Fourth Symphony.

Weissenberg Closes Series

The recital series of the Louisville Community Concert Association (William G. Meyer, manager) ended its season with a program by Sigi Weissenberg, pianist, who played works of Bach-Busoni, Beethoven, Chopin, Scriabin, Liszt, Poulenc and Albeniz. This young pianist's interpretation, aided by virtuosic ability, is a blend of poetic expression and eruptive power.

Chamber Music Events

Three concerts of the highest rank, and attended by large and enthusiastic audiences, were offered by the Chamber Music Society. The Budapest String Quartet gave one program, and the New York Piano Quartet, two.

DR. HANS F. KUPPENHEIM.

Baton Engagement and Reappointments Announced

The Wichita (Kan.) Symphony's board of directors have announced the appointment of James P. Robertson as conductor of the orchestra for the 1950-51 season. Re-engaged as conductor of the Nashville (Tenn.) Symphony is William Strickland, with title as musical director of the Nashville Music Association, of which Walter Stokes is president. Jose Echaniz will continue for the third season as conductor of the Grand Rapids (Mich.) Symphony, combining his work there with recital tours and the duties of a member of the piano faculty of the Eastman School of Music. Reginald Stewart, conductor of the Baltimore Symphony, announces that Jan Tomasow, former concertmaster of the National Symphony of Washington, D. C., has been made concertmaster and assistant conductor of the Baltimore Orchestra.

Knoxville Symphony to Feature Local Artists

KNOXVILLE, TENN.—The Knoxville Symphony Society, conducted by David Van Vactor, will present local artists as soloists in the 1950-51 season. The budget for the coming year is $25,000. As before there will be two concerts for children. The opening event, on Oct. 17, will be given in the University of Tennessee auditorium and be known as "Family Night." On Nov. 14, Alfred Schmied, pianist, will be guest artist. On Dec. 12 Bach's B minor Mass will be given with the University Chorus and soloists. John Tegnell, baritone, is to appear at the fourth subscription concert, and on April 10 Frederick Starr, concertmaster of the orchestra, will be the assisting artist. A new departure will be a sliding "token" payment to all the players, instead of the orchestra members being volunteer, as in the past. Arthur Lavidge will be the new business manager.

Chattanooga Groups Merge

CHATTANOOGA, TENN.—This city's symphony association and civic chorus have merged under the name of the Chattanooga Philharmonic Association, Inc. Both organizations have completed their seasons as planned, with the actual workings of the merger going into effect at the close of these schedules. Joseph Hawthorne is musical director and Shelby Brammer, president. Other officers named were Mrs. George Scholze (chorus president), J. Oscar Miller (chorus director), and Paul Mathes, all vice presidents; S. F. Bretske, treasurer; Dr. Clarience Shaw, secretary. At the meeting which completed the merger, it was decided to hire a full-time professional business manager. A finance campaign was conducted in April.

Philadelphia Soloists Named

The Philadelphia Orchestra, which opens its season on Oct. 6, Eugene Ormandy conductor, will present as soloists Rudolf Serkin, William Kapell, Menahem Pressler, Rudolf Firkusny, Agi Jambor, Solomon, Anna Xydis, Eugene List, Zino Francescatti, Yehudi Menuhin, Nathan Milstein, Emil Telmanyi, Carroll Glenn, Astrid Varnay. Four orchestra members will be soloists—Ralph McLane, principal clarinetist, in the premiere of a new clarinet concerto by Aaron Copland; Elsa Hilger, who shares the first desk of the cello section; William Kincaid, first flutist, and Marilyn Costello, first harpist, appearing in Mozart's Concerto for Flute and Harp (K. 299).

Eduard Van Beinum has signed a contract through the Holland firm of Dr. G. de Koos to make a tour of the United States as guest conductor in January, 1951. He will conduct eight concerts with the Philadelphia Orchestra, in Philadelphia, New York, Washington and Baltimore. He will also direct four concerts with the Chicago Symphony.

Beecham Tour Schedules

The Royal Philharmonic Orchestra, under Sir Thomas Beecham, appearing in Carnegie Hall, New York, on Oct. 27, 29 and Dec. 13, 1950, in a subscription series, will include on its program numbers from the repertoire associated with the conductor, and the first performance in America of Vaughan Williams' In the Fen Country. Betty Beecham will be soloist in the Mozart Piano Concerto in F (K 459), and two choral works are to be presented—Handel's Zadok the Priest and the Berlioz Te Deum, the latter given with the assistance of the Schola Cantorum of New York, Hugh Ross director.

Toledo Forces Present Orfeo

TOLEDO, OHIO.—The Toledo Orchestra, Wolfgang Stresemann conductor, closed its season with a performance of Gluck's Orfeo (the first in the city) before an audience of about 1,000. The soloists represented local talent, with Rose Bruno in the title role, Kathryn Wahlgreen Conner as Eurydice and Joan Ammer as Amor. The City Recreation Chorus, under Carl Snyder, did well in the difficult choral assignment. The production proved a memorable musical experience through the sensitive and profound conception of Dr. Stresemann. The conductor has been re-engaged for season 1950-51. L. H.

Carmel Bach Fete Extended

CARMEL, CALIF.—In celebration of the Bach bicentennial, the thirteenth annual Bach Festival here will be extended from its usual week to eight days—July 16 through 23. Gastone Usigli will again conduct, and the artist roster includes Phyllis Moffet and Olive Mae Beach, sopranos; Katherine Hilgenberg, contralto; Russel Horton, James Schwabacher, tenors; Ralph Isbell, Don Hubler, Noel Sullivan, basses; Floyd Stancliff, flutist; Ralph Linsley, Maxim Schapiro, Randolph Hokanson, Charles Fulkerson, pianists; Marian Davies, cellist; Ludwig Altman, organist; Gabriel Bartold, trumpeter; Alfred Frankenstein, lecturer; the Stewart Quartet, Heralding Trombonists. The program opens with the Mass in B minor, July 16. The six Brandenburg Concerti, Violin and Piano Concerti, Overtures, Solo Cantatas, the 48 Preludes and Fugues, Cello Suites, the Art of the Fugue, the St. John Passion, lectures and other works will be featured on the morning, afternoon and evening programs.

The Carmel Festival was founded by and is presented by the Denny-Watrous Management.

New Concert Hall in Houston

A new concert hall designed to be a "showcase for young talent" has been opened in Houston, Tex. Carter Recital Hall seats about 240 people and will open next fall. Eleanor Weatherly, formerly connected with Carnegie Hall in New York, has been named manager.

NEW YORK CONCERTS

AT CARNEGIE POPS... The co-managers of the New York Philharmonic-Symphony Orchestra, Arthur Judson, right, and Bruno Zirato, left, chat with Samuel Suber, vice-president of Local 802, American Federation of Musicians. (Photo—Ben Greenhaus)

CARNEGIE HALL

Carnegie Pops, Music Sponsors Foundation, Inc., a non-profit organization, May 2 in Carnegie Hall launched a new "Pops" series. Enrico Leide conducted 65 members of the New York Philharmonic-Symphony Orchestra, seated in white tuxedos on a stage adorned with a grass carpet and bearing overhead a garland of music instruments. In the auditorium the first few rows had been taken out, and tables and chairs installed; there as well as in boxes listeners were served refreshments by ushers in white uniforms.

The initial program contained orchestral numbers and employed three young soloists. Lillian Kallir played Weber's Konzertstueck and Addinsell's popular Warsaw Concerto with excellent pianism and refined musicianship. In excerpts from Rodgers and Hammerstein's South Pacific, Naomi Ornest and Warren Galjour took over the solo parts in various songs and the duet, One Enchanted Evening. The audience was apparently pleased and gave cordial applause, though on the whole the evening did not seem particularly enlivening.

Latin-American rhythms were the order of the second evening, with Nestor Chayres, Mexican tenor, and the dance team of Carla and Fernando as soloists, and the orchestra under the potent leadership of Alfredo Antonini. The music was from the works of Falla, Albeniz, Lecuona and others, and the audience greeted the evening's offerings with cheers.

The all-Gershwin program conducted on May 4, by Igor Buketoff, featured the Variations on I Got Rhythm, An American in Paris, Rhapsody in Blue and excerpts from Porgy and Bess. John Knight, pianist, played the Variations in a straightforward manner while the vocalists, William Warfield, baritone, and June McMechen, soprano, both in excellent voice, sang the selections from Porgy and Bess with style and authority.

The largest audience up to that time in the series attended Saturday night's all-Tchaikovsky program, again under the direction of Mr. Leide. Samuel Sorin, pianist, was the soloist in the Concerto in B flat minor, and the orchestra was heard in the Pathétique Symphony, excerpts from Eugene Onegin and the Nutcracker Suite.

Mexico City Boys Choir, April 21, E.—Rogelio Zarzosa y Alarcon, director, brought his Mexico City Boys Choir to New York and presented his ensemble to a large and appreciative audience. The choir, made up of his boys from all walks of life, proved an excellently trained group, offering an entirely a cappella program of Handel, Palestrina, Mendelssohn, Mozart, Bach (Come, Sweet Death, sung in Spanish), Schubert, Brahms and other composers; Mexican folk music, Stephen Foster's Oh! Susannah; and, as a rousing conclusion, the Mexican and American anthems. Intonation and response of the group were of a high order; the solos brought fresh young voices; and, of course, in this type of concert, the charm of attractive, mannerly youngsters is always a factor.

M. L. S.

Paul Freund, April 23, 5:30 p.m.—A debut by this basso, with Paul Ulanowsky at the piano and Byrd Elliott and Virginia Dean, violinists, as assisting artists, introduced a singer of agreeable voice if somewhat limited training. His list included Lieder of Schubert and Brahms and the Herr, nun lassest Du deinen Diener of Schuetz (the latter employing violin and piano background), French items by Milhaud, Flégier, Chaminade and Manziarly; two Italian numbers; and, in English, songs of Mead (The Wanderer, in manuscript), Mason (I Ain't Afraid of the Admiral, first performance), Athay, Haubiel and Malotte.

T. R.

Vladimir Horowitz, April 24, E.—The noted pianist closed his current Carnegie Hall recital series before the usual overflow and frenetically enthusiastic audience. Chopin numbers, including the Sonata, B flat minor, op. 35, No. 2, occupied the first half of the program, and after intermission came Liszt works, with a spectacular performance of the Funerailles and, in conclusion, Rakoczy March by Horowitz (after Hungarian Rhapsody, No. 15 of Liszt). Apparently tireless, the artist added encores with undiminished fire.

M. L. S.

Anna Maria Alberghetti, April 28, E.—This delightful, serious-faced child of 13, whose voice is pure, sweet and tonally true, possesses agility and command of coloratura projection which enabled her to spin a far-carrying, long-breathed whisper of tone ending in a penultimate ornamental turn and an easy release which were enchanting. Her scale, though fast, was sometimes a little blurred, her staccato work unbelievably brilliant. The Italian-born miss won cheers from an audience of some 2,000, who recalled her repeatedly, for which she took stiff little bows that added to the appeal of her performance. One auditor became so entranced that he called out in Italian that she was "an angel from Paradise," and there were many additions to a list that would have taxed the powers of a mature diva.

Her program included one of the Queen of the Night arias from Mozart's Magic Flute; Rosina's air from Rossini's Barber; the Caro nome from Rigoletto, the Proch Variations and Voci di Primavera, by Strauss. Poignantly beautiful were the songs, especially Nina, with which the program began, the exquisitely-sung Le Lucciole and Fa La Nana Bambino. An additional number was the Addio del Passato, from La Traviata, eerie and extremely touching. In the opinion of this hearer, Anna Maria Alberghetti is not a prodigy; she is one of those very rare personages regardless of age limitations, who instinctively possess consummate artistry. Mme. Vittoria Alberghetti, the girl's mother, was her accompanist.

B. D.

Sidney Tretick, N. Y. debut, April 29, 5:30 p.m.—The violinist-composer from Phoenix, Arizona, played new music with competence and verve. To first performances of his own Five Preludes, George Antheil's Second Violin Sonata, and the Belgian composer Camil Van Hulse's Pentachrome, he brought more colorful tone and phrasing than to Bach's unaccompanied Suite No. 1 in G (originally written for cello). This last he interpreted somewhat drily. Mr. Tretick's Five Preludes are diatonic, conventional and well-shaped. The two slow ones have winsome, graceful melodies with a sugary flavor. The swifter ones repeat and build up brief rhythmic exercise-figures with skittishness and vigor. Van Hulse's Pentachrome, a short romantic suite, contains many lively and capricious moments, a few adventurous effects, and traces of French Impressionism. Antheil's Second Violin Sonata shows his gift for caricature in the midst of logical forms and familiar textures. Valentin Pavlovsky was the capable accompanist. E. B.

Balalaika Symphonic Orchestra, April 30, E.—Under the direction of Alexander Kutin, the orchestra, with its balalaikas and dumras in place of the conventional strings, evoked an authentic sweetness or liveliness in Russian folksongs and the Nocturne and Waltz from Khachaturian's Masquerade Suite. Though the woodwinds went badly off pitch in the Largo from Dvorak's "New World" Symphony, the group accompanied well the sonorous singing of the Cosmopolitan Quartet (Anna Russetskaya, soprano; Zinaida Alvers, contralto; Ilya Tamarin, tenor; Stefan Kozakevich, baritone). The vocalists sang skillfully such works as the Quartet from Glinka's Ivan Sousanin or Triodin's melancholy Oh! Vast Steppe. After offering a solo, her own Lisztian Rhapsody in Hebrew, the pianist Adi Bernard with the orchestra gave a

(Continued on page 20)

Toscanini's West Coast Visit Proves Stirring

By C. Sharpless Hickman

LOS ANGELES.—The aura of magnetism which pervades any Toscanini concert is so compelling that it is only by a great effort that one can even attempt to analyze the superficial characteristics which make his interpretations so paramount in their mastery.

Southern California music lovers benefitted by the fact that the NBC Symphony, on tour under its great conductor, was booked into the 2,900-seat Pasadena Civic Auditorium, a hall which after two decades is still one of the visually and audially finest in the southwest. There the orchestra could be heard to superlative advantage and its propensities weighed with justice.

Whether it was in revealing heretofore unrealized subsidiary material in the Brahms Fourth Symphony, or making titans of such trivia as Glinka's Jota Aragonesa or Sousa's The Stars and Stripes Forever, Toscanini was uniformly satisfying and incredibly inspiring. His conception of a work as a whole, the way in which each climax is designed as a springboard to the next, the fantastic consistency of tempi and the delicacy of dynamics and accents are all factors in his musical majesty. The poise, the pace, the urgency of his interpretations overwhelm, and the result is as though one had never heard the work before.

Bartered Bride Staged

The Guild Opera Company's second production of the season, Smetana's The Bartered Bride, regained all of the ground lost by the ill-judged selection of Mozart's The Abduction from the Seraglio, which opened its spring season. Henry Reese's excellent translation went back to the original Czech, rather than the romanticized, familiar German version for its inspiration, and although some traits of Carl Ebert's stage direction minimized this approach with traditional German touches, the net result was such as to satisfy those who prefer the Prague National Opera's stagings to those which were given at Prague's German Theatre. From start to finish Ebert wisely realized that this is, after all, a comic opera and a popular show, and he staged it in a lively, colorful manner which was gay throughout.

Jan Popper's conducting of the excellent (though at times thin-sounding) orchestra was a model of pacing and attentiveness to the needs of the fine young local artists who participated. He is a genius with young people, and the assurance they seemed to feel on stage doubtless owed much to his finesse and support.

Jean Fenn and Helen Spann alternated as Marjenka; William Olvis was Jenik; Henry Timmerman a superb, but somewhat over-directed, contrivedly inane Vashek (a point of Ebert's interpretation with which we disagreed); Ralph Isbell the marriage broker, Kezal; and others in the uniformly agreeable cast included Betty Christison (Hata), Clifford Orr (Micha), Robert Gurnee (Springer), Ramona Robinson (Esmeralda), Stephen Kemalyan (Krushina), Lela D. Peterson (Ludmila) and James Stanley (Muff). The colorful costumes, Harry Horner's fine sets, Hugo Strelitzer's young, fresh-singing chorus and Lasar Galpern's folk-like choreography all deserved plaudits.

Other recent local opera performances of interest have included Ibert's Angélique (at City College); Jan Popper's revival of his charming production of Mozart's Cosi fan tutte; Manon, Tannhäuser and Herodiade (Euterpe Opera Reading Club); Rossini's The Barber of Seville, Ravel's L'Heure Espagnole, Respighi's Maria in Egypt and Bizet's Carmen (Hollywood Opera Reading Club); another mounting of The Barber by the Los Angeles Conservatory of Music and Art, and an uneven Il Trovatore produced by Frank Pace. Space unfortunately precludes review or mention of the artists, almost all of whom have been mentioned for their able work in previous columns at other times.

Baccaloni in Light Opera Bow

The light opera debut of Salvatore Baccaloni as Massakroff in Edwin Lester's stunning refurbishing of Oscar Straus' The Chocolate Soldier for the Los Angeles Civic Light Opera Association was one of the humorous highlights of this production, which also featured Marion Bel, Wilbur Evans, Hilda Kosta and Ralph Dumke in the comicaly deft cast. Unfortunately all the re-scripting and polishing in the world, plus even Baccaloni, could not quite breath life into this piece of musical nostalgia.

Another light opera offering of worth was the 30th annual spring production at Hollywood High School, star-cradle for so many luminaries. Arthur Kachel's ability to mount striking operettas with only student forces is amazing. This production of Naughty Marietta was no exception, and Suzi Lovell, in the title role, is a name the Broadway stage or the films will see in years to come, as possibly Pat Helton, who sang Adah and Ray Mullin, who was Captain Dick.

Mahler's Ninth Performed

Another fine orchestral evening was that offered as the final program of the Los Angeles Music Festival, with Franz Waxman conducting the west coast premiere of Mahler's sometimes inchoate, but often inspiring Ninth Symphony. It was not altogether an even performance, but Waxman did a great service in presenting it here in so sincerely felt a manner under limited rehearsal opportunities. At the same concert William Kapell gave a magnificent demonstration of his technique and increasing tone color in the Prokofieff Third Piano Concerto.

Many recitals by resident artists have proven quite rewarding. Among the fine pianists recently heard have been the musicianly Lillian Steuber of U.S.C.'s faculty; Josephine Rodriguez, Ethel Leginska's brilliant 13-year-old prodigy; Pearl Kaufman, a promising, poised, but somewhat heavy-handed player; Ruth Pasternak, whose nervousness marred some of her fine work; and Gertrude Martin, technically able, but inclined to rush, rather than phrase well.

Janice Moudry's recital earlier in the year was indicative of amazing growth in powers of expression by this contralto. At U.C.L.A., Lillias Gilbert, dramatic soprano, appearing on the University's annual Young Artists Concert, confirmed the fine impression she made at a previous Debut Time concert. In music by Schumann, Chausson, Bizet and Wagner she demonstrated much adaptability, dramatic flair, great range and fine tone and control. Barbara Brown, violinist, on the same program, showed technical precocity but little expressiveness in musical character; however, hers is a promising talent.

Aspen Institute Plans Notable Events

ASPEN, COLO.—The Aspen Institute for Humanistic Studies, to be held here this summer, is an outgrowth of the Goethe Bicentennial Convocation and Music Festival of last year. People came from many states and nations to attend the events of that festival, and artists who

WALTER P. PAEPCKE
(Photo—© Bachrach)

appeared in concert and recital in 1949 realized the possibilities of a summer music center here, not only for concerts but also for teaching. The present Institute is made possible through the interest Walter P. Paepcke, founder and board chairman of the Container Corporation of America.

There will be concerts in the amphitheater, symphonies, chamber music, ensemble groups, vocal and instrumental solos, featuring the Denver Symphony, Lauritz Melchior, Helen Traubel, Herta Glaz, Mack Harrell, Uta Graf, Leslie Chabay, Carleton Sprague Smith, the Juilliard and Paganini String Quartets, Albeneri Trio, Vronsky and Babin, Joseph Rosenstock and Igor Stravinsky. Many of these artists will be in residence in Aspen for various periods of time, forming the staff of the School of Music.

Scholars to speak, lead symposiums, discussion groups and panel discussions include Jose Ortega y Gasset, Olin Downes, Thornton Wilder, Charles Malik, Reinhold Niebuhr, Alexander F. B. Clark, Clarence Faust, Robert M. Hutchins, Mortimer J. Adler.

Fuerstenberg to Visit West and South

Carl Fuerstenberg, of the faculty of the Eastman School, Rochester, N. Y., for the seventh consecutive summer will be piano soloist and guest instructor at Brigham Young University, Provo, Utah. He will be heard in solo recitals and with Luigi Silva, and in chamber music with the Paganini Quartet. Afterward he will be guest conductor for a week at Foster Camp, Richmond, Ky. (reengagement), and then head the Muncie Civic Symphony in a festival concert and appear in chamber music with the resident string quartet in a summer music festival at Ball State Teachers College, Muncie, Ind. A composition of Mr. Fuerstenberg, Divertimento for string quartet, will be played in this series. The first hearing of his Allegro Concertante for trombone and nine instruments and percussion, was given in Rochester on April 28.

San Francisco Raises $44,750 for Orchestra

By Mrs. Francis H. Redewill

SAN FRANCISCO. — The San Francisco Symphony Forum young people have done it again—saved the orchestra from a seasonal deficit and bolstered up the "maintenance fund" by an astounding total of $44,750.

Dr. Phillip S. Boone and hundreds of young workers staged a second annual Tombola Festival honoring Pierre Monteux's birthday, April 10. Among those taking part in this lively impromptu program were Arthur Fiedler, conducting the orchestra in light French music; Meyer Davis, wielding the baton for Strauss waltzes; Albert Brusilow, violinist, playing Lalo's Symphonie Espagnole; and Fritz Behrens conducting for the San Francisco Ballet in a pageant, with Jocelyn Vollmer as soloist.

Other programs for the final weeks of the symphony season at the Opera House under Monteux's leadership have been highlighted by the excellent choral assistance of Bay Area Singing groups such as the San Francisco Municipal Chorus, the Stanford, Mills College, S. F. State College and University of California Choruses in Bach's B minor Mass, Berlioz Requiem and Beethoven's Ninth Symphony.

Soloists at other concerts were Isaac Stern, in Mendelssohn's Violin Concerto; and the pianists Oscar Levant, Benno Moiseiwitsch and William Kapell.

Bernstein Is Guest

Leonard Bernstein returned as guest conductor to thrill audiences here, his programs including the Schumann Symphony, No. 2, and Bela Bartok's Music for Strings, Percussion, and Celesta. Manuel Rosenthal of the Seattle Symphony was well received when he conducted his own Symphonic Suite, Jeanne d'Arc, a composition of color and variety but lacking dramatic fervor.

Kurt Herbert Adler has aroused interest with his accomplished conducting of the five Young People's concerts on Saturday mornings at the Opera House. Alexander Fried was the commentator and several 'teen-age soloists were given orchestral appearances.

The Junior League again assisted the Symphony season with Friday morning "Previews" at Hotel Mark Hopkins Peacock Court. Bay Area musicologists appeared as lecturers and symphony soloists as instrument demonstrators.

Flagstad in Three Concerts

Kirsten Flagstad's three concerts in the Bay Area revealed every facet of her remarkable artistry. Especially memorable were her more warmly lyrical numbers, such as the Haugtussa Cycle by Grieg and song groups of Schubert, Strauss and Scandinavian numbers. Edwin McArthur gave Mme. Flagstad excellent pianistic support.

Heifetz, violinist, and Emanuel Bay, pianist, were superb in Beethoven and Debussy Sonatas at their Opera House concert. Solo groups gave Heifetz opportunity for display of pyrotechnics.

William Kapell's solo recital, which closed the Opera Association Series, further confirmed musical opinion that he has remarkable pianistic gifts.

Local artists have been heard in a spring recital series. Robert Mueller displayed sensitive phrasing and tonal warmth in Mozart and Chopin numbers. Ray Green's Festival Fugues (first performance) proved an interesting toccata based on American folk tunes. Randolph Hokanson revealed polished artistry and interpretation in a program of Brahms, Prokofieff, Fauré, and Szymanowski. James Schwabacher, tenor, impressed with an unhackneyed list of Schubert and Moussorgsky, and a French group. Antonio de Grassi's violin recital held special interest in a first hearing of his own compositions, as well as a surprising local "premiere" of Haydn's Concerto in C major. The assisting artist, Alberta Reggio, soprano, included some delightful de Grassi numbers in her solo group. Isabelle Hesselberg was at the piano for both recitalists.

Guggenheim Concerts Scheduled

The Guggenheim Memorial Concerts, consisting of 50 concerts by the Goldman Band under Edwin Franko Goldman, are announced again this year, to be held in Central Park and Prospect Park, Brooklyn, as a gift to the people of the city of New York from the Daniel and Florence Guggenheim Foundation. The season opens on June 16 in Central Park, and will be the 33rd of these concerts. The opening program consists entirely of music originally written for band, and includes premieres of works by Walter Piston, Vincent Persichetti and Heitor Villa-Lobos, and a new cornet solo and a new march by Dr. Goldman. Richard Franko Goldman will continue as associate conductor.

Win Brooklyn Institute Award

The American Artists Award for 1950 has been bestowed by the Brooklyn Institute of Arts and Sciences jointly on Rose Suzanne der Derian, soprano, and Sidney Harth, violinist. Each will receive $200 cash and they will appear together next Feb. 21 in the Major Concert Series at the Brooklyn Academy. Stanley Lock, pianist, received honorable mention. The awards are offered each year for the outstanding recital in the Institute's American Artists Series. This is the first time the award has been divided.

Jeanette La Bianca Bows At Opera in Rome

Jeanette La Bianca, young coloratura soprano from Buffalo, N. Y., has been engaged as a member of the Rome Teatro dell'Opera for the Spring Season of 1950. Miss La Bianca trained for a vocal career with Giulia Valda, a pupil of the elder Lamperti. She made her first solo appearances with the Civic and Philharmonic Orchestras of her native city. In May 1949, she sang in Rome with the orchestra of the Associazione della Stampa.

BEFORE THE COLOSSEUM. Jeanette La Bianca, young American coloratura, absorbs Roman sunshine.

Her debut took place on May 8 as Rosina. A special cable to the Musical Courier states that she received an ovation after the Proch Variations in the Lesson Scene. The Rome press praised her "flawless voice, fine phrasing, flutelike, true coloratura, musical taste, feeling and natural stage instinct," and prophesied "a great career."

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NEWS IN BRIEF

Handel's oratorio Israel in Egypt was performed by the Little Orchestra and Westminster Choir, with Thomas Scherman conducting, at the Hotel Astor on April 23. Genevieve Rowe, Alice Howland and William Hess as soloists. The concert honored the second anniversary of Israel's independence and was given under the auspices of the American Zionist Council.

A spring concert sponsored by the International Music Lovers Guild and given in Times Hall on May 6 under direction of Ernst Fischer, presented Nicolas Balbo, tenor; Jeanne Edmondson, soprano; Elizabeth Hauser, mezzo-soprano; Varda Razy, Palestinian dancer; and Joan and Lee Trobaugh, harpist and flutist. Marienka Michna was accompanist.

Claudio Arrau left April 20 by Eastern Airlines for his 17th tour of Latin-America. He returns to the United States for summer appearances before going to Europe to play at the Edinburgh, Salzburg and Venice festivals.

Else Harthan Arendt, soloist-conductor of the First Congregational Church of Oak Park, Ill., offered a performance of the Fauré Requiem with George Kraemer at the organ and Robert Morton, soloist.

Mae Alida, contralto, gave a concert in Amsterdam in April. She goes on to Paris for broadcasts, and afterward to Italy for appearances there.

Hortense Love, soprano, appeared in a subscription series of three recitals of vocal music from four centuries in Kimball Hall, Chicago, April 10, 17 and 24.

Helen Salvin, contralto, gave a recital in Carl Fischer Concert Hall on April 29.

Martin G. Dumler's Prelude and Fugue (op. 48) was performed on April 3 by the Evansville (Ind.) Philharmonic Orchestra.

Lubka Kolessa, pianist, gave a recital on April 3 in Carnegie Hall. The review was incorrectly inserted under "Carnegie Recital Hall" in Musical Courier, May 1.

The F. J. Ulisperger Artist Bureau, formerly located in offices on Seventh Avenue, has moved to new quarters at 119 W. 57th St., New York.

Virginia MacWatters has been engaged for the lead in Victor Herbert's Naughty Marietta, billed for the Paper Mill Playhouse, Milburn, N. J., July 24-Aug. 26.

Sylvia Marlowe, harpsichordist, will make recital, orchestra and radio appearances this summer in The Hague, Amsterdam, Paris, London and Brussels. Concerti she will perform include those of Haydn, De Falla and Rieti.

The Monday Musical Club Chorus of Albany, N. Y., conducted by Dr. Elmer A. Tidmarsh, gave its 50th subscription concert in Chancellors Hall on April 28. Helen Henshaw is the associate conductor and Mrs. Emanuel L. Conklin accompanist for the chorus. Joana and Louise Leschin, duo-pianists, were the assisting artists.

Haig Papazian has organized and will conduct the Fort George Symphony Orchestra. Rehearsals are held at George Washington High School, and instrumentalists are invited to join. They may contact Mr. Papazian at 220 Wadsworth Ave., New York, N. Y.

Ralph Leopold has given seven piano-lecture recitals, the last taking place at his New York studio on May 3. On May 5 Mr. Leopold began a tour as judge of auditions for the National Guild of Piano Teachers. This tour, which extends through June 24, takes him to nine cities in the Northwest and West, including Seattle, Portland, Sacramento, San Francisco and Berkeley.

Bernard Kirshbaum announces Summer Workshop Courses for Junior and Senior Pianists and is continuing his Placement Bureau for Music Counsellors in camps.

A Bach Festival of eight concerts, featuring such artists and groups as Alexander Schneider, Ralph Kirkpatrick, the Saidenberg Little Symphony and the Dessoff Choirs, will be given in the Kaufman Concert Hall of the YM & YWHA in December, 1950.

Ellen Faull in Opera and Concerts

Ellen Faull's season has included an impressive assortment of leading roles with the New York City Opera, among them the Marschallin in Rosenkavalier, Donna Anna in Don Giovanni, Countess in Marriage of Figaro, and Fata Morgana in Love for Three Oranges. In concert she has toured in Canada and the Middle West; and made appearances as soloist in a three-day oratorio festival in Marietta, O., singing in the Verdi Requiem, Handel's Messiah and Haydn's Creation; with the St. Louis Bach Festival; the Baltimore, Wheeling and Norfolk Symphonies; and three times in Carnegie Hall, New York —for the National Orchestral Society, with the Dessoff Choirs (in the Bach St. John Passion) and the New York Oratorio Society (in The Messiah). In the picture she is with Howard Jarrett, tenor, while en route from Norfolk to another concert engagement in Winston-Salem, N. C.

Kozakevich Heard in Folk Festival

Stefan Kozakevich, baritone, sang at Carnegie Hall on April 30 with the Symphonic Orchestra of Folk Instruments, and, May 7, as soloist in a festival of Slav operatic and folk music. Earlier this season Mr. Kozakevich toured under the auspices of Fellowship Concerts of New York; staged the rarely heard Gounod operetta Le Médecin Malgré Lui at the Hunter College Playhouse, sponsored by the College Protestant Association; and was soloist in a new cantata, Life of St. Joseph, given in February at the Brooklyn Academy of Music.

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THE DANCE By ROSALYN KROKOVER

Ballet Theatre is back where it started from—back at the Center Theatre, where it opened on April 23 for a three-week run, to celebrate its Tenth Anniversary Season. There were one or two new faces, and one or two missing faces, but substantially the company was as it has been the last few seasons. This means that Igor Youskevitch, Nora Kaye, John Kriza, Nana Gollner, Norma Vance, Diana Adams and Hugh Laing were among the leading dancers. The repertoire, too, was familiar, though embellished with four new productions. Classic ballets included Les Sylphides, Swan Lake, Pas de Quatre, and Princess Aurora, plus such neo-classic pieces as Balanchine's Theme and Variations. In the more modern wing were Fall River Legend, Pillar of Fire (by now a classic), Billy the Kid, Interplay, Undertow, Gala Performance, Jardin aux Lilas, Les Patineurs, Fancy Free, Romeo and Juliet and Helen of Troy. Max Goberman was back as the conductor.

It was good to welcome the company back, and it continues to impress as by far the best one of its kind before the public. Some of the other ballet companies may have individually superior works and artists to present, but none has the general air of competence, the brightness of ensemble and the all-around strength of repertoire. This includes such highly-touted organizations as Sadler's Wells, which is nowhere near as strong in the male contingent. There are several male dancers in Ballet Theatre's corps de ballet who would be headliners with any other company.

Jeux Resuscitated

Taking the new ballets in order, Jeux was staged on opening night. It uses the music that Debussy composed for the Nijinsky ballet of the same name, was re-choreographed by William Dollar, with scenery and costumes by David Ffolkes. This work, a trio, was danced by Youskevitch, Kaye and Vance. The plot concerns a flirtation on the tennis courts, and the action of the game presents several opportunities for similar choreographic action. On the whole, it was a little thin, however. Debussy's music, magnificent as it may be on its own, is no great help to the movement, either atmospherically or rhythmically, and there is not enough choreographic variety to sustain the work. In subsequent performances, with Kriza dancing the male part, there was a little more dramatic conviction—Kriza was more the extrovert than Youskevitch—but no additional interest in movement and Lillian Lanese substituted capably for Norma Vance.

Designs with Strings Bows

Designs with Strings, with choreography by John Taras, music by Tchaikovsky (the slow movement of the A minor Trio), and decor by Irene Sharaff, was given its premiere on April 25. This was a Balanchinesque invention, virtually plotless, in general closely patterned after typical Balanchine movements and groupings. Derivative as it was, however, it was none the less charming and graceful, unostentatious and well balanced. But why did Taras use as music the Tchaikovsky trio, which previously was used in Aleko and which thereby throws a mental hazard in front of one who is familiar with the latter? Diana Adams, Lillian Lanese, Dorothy Scott, Liane Plane, Erik Bruhn and Holland Stoudenmire appeared in the premiere. Bruhn, previously of the Danish Ballet, here danced his first important role with technical assurance and a nice lyric line.

Premiere of Caprichos

With Caprichos, presented on April 26, we come to an entirely different type of work. This ballet in four episodes based on Goya's commentaries to his Caprichos etchings, with music by Bartok (the Contrasts), and costumes by Helen Pons, is closely allied to the modern dance of a creator like Limon. Ross has attempted to capture the cynicism and bitterness of Goya in his four episodes, though only in one does he really establish, in choreographic terms, his aims. That was the third episode, named Tantalus, in which the program note reads "If he were more gallant and less of a bore she would come to life again." Here the lifeless figure of Ruth Ann Koesun is catapulted into Kriza's none too eager arms, and he dances with her limp body, in a bored, abstracted fashion. Ross establishes a mood and adheres to it in terms of ballet movement (more or less); in the other sections he established the mood, but the ballet movement is rather less than more. The final part of the work, No Hubo Remedio, treats melodramatically a burning at the stake, with plenty of effects but little substance. Among the dancers who participated were Charlyne Baker, Jenny Workman, Nana Goliner, Eric Braun, Peter Gladke, and Mary Burr.

Tudor's Nimbus Introduced

May 3 brought Tudor's new work, Nimbus, a ballet on the boy-meets-girl theme. The music was by Louis Gruenberg (the Violin Concerto, played well by Broadus Erle), the sets by Oliver Smith, the costumes by Saul Bolasni. The curtain opens to reveal the central figure (Nora Kaye) in bed. She has romantic dreams, in which she meets the man of her fairyland (Hugh Laing; the dream projection is danced by Diana Adams). She awakes; it is a hot summer night; she goes on the roof of her building. There she actualy meets the man of her dreams. They lovingly dance together. She takes fond leave of him, rushes back to her room and hastens into a dress to go to work.

As one can see, this is quite a few galaxies removed from the Tudor of the psychological ballets. He handles his subject here with a light hand, occasionally inserting touches of humor, and often investing his story with some of the brilliant choreographic strokes only he can manage. One hazards the guess that right now the ballet is in a state of transition. Tudor generally re-works his choreographies long after their premieres; and doubtless he will tighten up some rather expanded portions, notably the initial dream sequence, which has a tendency to throw the work out of proportion. It is doubtful, though, if the Gruenberg score will ever prove a fortunate choice; re-hearings will only emphasize the banality of the music.

ROMEO AND JULIET . . . Hugh Laing and Nora Kaye in the Ballet Theater's Tudor version.

Oliver Smith's sets are, as usual, stunning. The dreamer's bed, when the curtain opens, is propped at an angle, almost vertical, with a slightly foreshortened effect, so that the dreamer herself is nearly upright. Attention can be focussed on her without difficulty, and yet she does not assume undue prominence. The rooftop set also is neat and simple, with the necessary atmosphere conveyed by horizontal lines and a few vertical thrusts.

In addition to Kaye, Adams and Laing, an ensemble of eleven dancers assisted. Any comment on performance must necessarily wait until the dancers grow into their parts, though none of the principals seemed to be disturbed by opening-night anxieties. Kaye danced with the wistful quality demanded by her role; Laing was properly rakish or, as the occasion demanded, tender; and Adams brought a fine sense of timing to her appealing interpretation of the girl smitten by a dream-beau.

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THE CHOIR CORNER:

Bach Passion Sung at Heavenly Rest Church

With the aim of restoring hearings of Bach choral music to their original performance scale, The Cantata Singers, conducted by Arthur Mendel, have been giving concerts with relatively small forces. This year they performed the St. Matthew Passion at the Church of the Heavenly Rest on the evening of April 25 and the following Saturday afternoon. The repetition was announced because of the demand for seats, and the church was filled on each occasion—indicating that Mr. Mendel's work with his forces in the last few years has been gaining widespread recognition. The score was presented in the original German, and Henry S. Drinker's translation appeared in the program.

The impressive church structure is suited acoustically and in its visual aspect for such a gathering. The interior is high (85 feet) and the width only 48 feet, and there is great simplicity in its adornment, except for rich windows. The plan adopted by Mr. Mendel is to place the singers in two groups on elevated platforms on the sides—the first group of thirty on the right, and a second chorus of 42 on the left. Below in the center, in the chancel, are the two groups of instrumentalists, one of 14, the other of 16 players.

For this purpose he assembled, in this first hearing of the Passion by the Singers, a group of soloists including Barbara Troxell and Sara Carter, sopranos; Belva Kibler, alto; William Hess and Brent Williams, tenors; Paul Matthen and William Warfield, baritones. The hard-working instrumental ensemble included, among those who played solos, Dorothy De Lay, violin; Nellis De Lay, cello; Murray Panitz, flute; Lois Wann, oboe, and John Beavan, organ.

Smaller Ensemble Used

The remarkable acoustics of the church aided materially in making the volume of sound seem adequate and rich, though there were some unevennesses in the accompaniment. There was a great feeling of devotion in the Singers' approach and a markedly persuasive and meticulous manner in the conducting of Mr. Mendel. To be sure, the general scaling down of effects imposes some difficulties in the larger ensembles, such as the "Thunders and Lightnings" chorus, which can seem more impressive with two hundred singers. A performance on a modified dynamic scale calls for expert vocalists, and these demands were met with striking success. Particularly mellow and relaxed were the arioso and chorale of tenor and chorus in Part I, and the very fine instrumental obbligati were a feature throughout. Some exception might have been taken to placing the soloists so far removed from the players of these accompanying instruments, which did not in all cases make for an ideal tonal fusion.

THE SAINTE-CHAPELLE, Paris, where the French Radio recently gave a concert of old and modern music, during which the famous stained glass windows were illuminated for the first time. (Photo—Marco)

Soloists Score

Among the soloists, William Hess, stationed higher than any of the other singers, voiced the taxing recitatives of the Evangelist with delicacy and power, despite the difficulty imposed of scaling many phrases down to soft tones. Paul Matthen was particularly effective, with rich timbre and benignant expression, in his noble proclamation of the words of Jesus. The voices of the sopranos, Barbara Troxell and Sara Carter, were of a brightness and controlled incisiveness that blended well in the total effect, and the various arias of Belva Kibler, Brent Williams and William Warfield were all of devotional feeling, and rich tonal resource. But it was the choral singers who merited a major share of the credit, especially with their sincerely intoned chorales.

The festival atmosphere engendered by these performances, which lasted about three and a half hours, with an hour's intermission between halves, was marked by reverent response by the audience. The greatest tribute to the work of a conductor is the silence which obtains for some moments after the close of an impressive rendition of a masterpiece, and this was the case in these beautiful readings given with such zeal and devotion by Mr. Mendel and the Cantata Singers.

R. M. K.

Organ Institute Programs

ANDOVER, MASS.—The Andover Organ Institute 1950 summer sessions (June 26—July 15 and July 17—Aug. 12) will be supplemented again this year with organ concerts in Methuen Memorial Music Hall, played by the faculty. Arthur Howes, the director, is scheduled to be heard on June 30 and July 21; E. Power Biggs, July 1 and 22; Fritz Heitzmann, July 7, 8, 28 and 29; Ernest White, July 14, 15, Aug. 4 and 5, and Carl Weinrich, Aug. 11 and 12.

Columbia Chorus in Requiem

The Columbia University Chorus has given the Mozart Requiem on three successive Sundays in churches of Manhattan and Brooklyn—April 23 at Edgehill Community Church, Spuyten Duyvil; April 30, St. Luke's Chapel, New York; May 7, Church of the Saviour, Brooklyn. Jacob Avshalomoff, director of the Chorus, says the organization hopes to continue the practise of performing major works for churches and other institutions which may not have the facilities or time to produce these works themselves.

Sermon on the Mount Recorded

The Sermon on the Mount has been issued by Pyramid Records on a twelve-inch long-playing disc. The King James version is read by Stewart Robb and the appropriate musical background for organ is by Elmo Russ. On the reverse side is Harriet H. Dallas' Our Friend From Bethlehem read by Mary Dallas.

MUSIC FOR THE CHOIR LOFT

For Solo Voice

GOD, I NEED THEE, music by John W. Work, text by Howard Thurman. Galaxy Music Corp., New York. 50 cents.

This song for medium or low voice is simple, sincere and expressive. It is marked maestoso and begins with a sustained C on the word "God," and ends on another long-held C, pp. The mood and energetic movement are maintained throughout its five pages. The text is suited to comfort harassed minds in a day of stress and uncertainty. In sum, a pleasingly melodious and dramatically conceived, highly effective number, not too difficult to sing. Piano accompaniment.

For Organ

SUITE LITURGIQUE, by Dom. P. Benoit. Parts II and III. "Retour de Procession-Choral sur Salve Festa Dies" and Part III, "Terra Tremuit" and "Quievit." J. Fischer & Bro., New York. $1.25.

Excerpts from a suite based on Gregorian theme, composed by the organist of the Abbaye St. Maurice and St. Maur, Cervaux. Intended for use in the Easter service, these brief excerpts are reverent, melodious. Fairly simple to perform.

TWELVE COMPOSITIONS by American composers, for organ with bells. Theodore Presser Co., Bryn Mawr, Pa. $1.25.

Contains 12 interesting organ pieces of varying types and difficulties, with special emphasis laid on the use of the new electronic bell system invented by G. J. Schulmerich. Special Hammond registrations. Also includes article on Carillonic Bells and the Organ, by Alexander McCurdy.

WAGNER BRIDAL MARCH (Lohengrin). Arr. for pipe or Hammond organ by Gerard Alphaar. Edward B. Marks Music Corp., New York. 60c.

A careful and simplified transcription of the well known operatic air, suitable for the average organist's use.

TTBB

THE SPACIOUS FIRMAMENT ON HIGH, music by Laurence Powell, words by Joseph Addison. Galaxy Music Corp., New York. 20 cents.

A portion of Addison's famous and majestic hymn is here set for four male voices, unaccompanied. A very interesting and dignified musical version results, with some examples of consecutive fourths in the tenor parts to give a piquant flavor to the noble apostrophe. There is a notable climax to the work, and the conclusion is fff. Requires accomplished singers, so far as subtle distinction of pitches is concerned, though little in the way of florid work is required.

SATB

CLOSE THINE EYES AND SLEEP SECURE, music by Philip James, text by King Charles I. Galaxy Music Corp., New York. 20 cents.

Rather wide-spaced voice-leading and slightly modern harmonies are features of this pleasing work, beginning as an andante calmato. The second section rises more dramatically to an allegro risoluto. The text, attributed to the British monarch who lost his head in 1649, vaunts the joys of a peaceful conscience and untroubled repose. The part leading is cleanly devised, and the melody, though attractive, is not too lush. The top soprano range is F sharp. Accompaniment for rehearsal only.

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Percy Faith in New CBS Series

After an absence for a considerable period from the air, Percy Faith, conductor, arranger and composer, returns to conduct a 45-piece orchestra in a new musical series of The Pause That Refreshes. The program will feature leading American and foreign singers, and will be heard over the CBS network (Suns., 8:44 to 8:30 p.m., EDT) beginning June 4.

PERCY FAITH, conductor of the CBS music series, The Pause That Refreshes.

The show, sponsored by the Coca Cola Company, will continue for thirteen weeks. The initial program will have Dorothy Kirsten, soprano of the Metropolitan Opera, as soloist. Different guest singers, yet to be announced, will be featured on each of the subsequent half-hour periods.

Born in Toronto, Percy Faith has conducted for the Canadian Broadcasting Corporation, and for several periods on CBS' The Pause That Refreshes. He recently became a Music Director of the Popular Division of Columbia Records, Inc.

Negro Choirs Featured Over ABC

Some of the finest choral music produced by the Negro colleges of the nation can now be heard by radio listeners in the new Sunday broadcast series, Negro College Choirs, produced by the United College Fund, Inc., which began on the ABC network, April 23 (10:30 to 11:00 a.m., EDT).

The initial program on April 23 featured the 100-voice choir of the Tuskegee Institute, Tuskegee, Ala., accompanied by 40 members of the Atlanta Symphony Orchestra, in a performance of a portion of Dvorak's cantata, At the Foot of the Cross. Later programs presented the 30-voice choir of D'Ilard University, La., the Fisk University Choir, Nashville, Tenn., Hampton Institute Choir, Norfolk, Va. Others so far scheduled are the Lincoln University Choir, Philadelphia, Pa., and the Sabier Choir, New Orleans, La.

Critics Choose New WNEW Music Series

A new music series, Critics' Choice, was premiered over New York's Station WNEW, April 30 (Suns., 7:00 to 7:30 p.m., EDT). The programs feature each week a guest critic who acts as host, selecting his favorite recordings of classical and semi-classical concert music.

Louis Biancolli, music critic for the New York World-Telegram, presented his choice of an ideal Sunday evening concert. His selections were Depuis le Jour from Charpentier's opera, Louise, Dorothy Maynor's recording of it was heard with the accompaniment of the Philadelphia Orchestra under Eugene Ormandy. Enesco's Roumanian Rhapsody No. 1 was also performed.

RADIO NOTEBOOK

CANADIAN BROADCASTING CORPORATION programs carried off ten out of thirty-seven radio awards at this year's American Exhibition of Educational programs at Ohio State University. In competition with four American networks, CBC was second to NBC, which won eleven awards. Early in May the network launched a fourteen-week series, titled Music of Canada, originating in the Vancouver, B. C., studios, given over entirely to the works of Canadian composers. . . .

Mexico's first television station is scheduled to go on the air in Mexico City early this summer. . . .

JOHN FEENEY, Irish-tenor, is featured on a new quarter-hour telecast series (WJZ-TV, Frids., 11 p.m., EDT). . . .

WNYC's spring and summer program schedule again lists opera for Saturday afternoons (2:00 to 4:55 p.m., EDT) with intermission discussion by music notables. For the initial broadcast on May 6, Offenbach's Tales of Hoffmann was programmed in a new recording by the Paris Opera Comique. Intermission guests were THELMA VOTIPKA, and LEOPOLD SACHSE, who staged the opera at New York's City Center.

Saidenberg in Prades Festival

Daniel Saidenberg, conductor of the Connecticut Symphony, on April 30 left for Prades, France, to participate as a cellist in the Bach-Casals Festival under the baton of Pablo Casals, cellist-conductor. On April 22 and 29, Mr. Saidenberg gave cello recitals over WQXR.

Kozenn to Tour Abroad

Marguerite Kozenn, soprano, after a transcontinental tour of the United States, will leave for her fifth European tour, which includes broadcasts over BBC, London, and Radiodiffusion Francaise, Paris. Going to Israel, she will sing the Bloch setting of the 114th and 137th Psalms and an aria from Out of the Desert, opera by her husband Julius Chajes, with the orchestra of the Jerusalem Broadcasting Station.

Iturbi Heard in Athens

ATHENS.—Jose Iturbi passed through Athens recently en route to Nice. During his stay he was to give two concerts here under the auspices of the Bureau Artistique d'Athènes.

Another prominent pianist heard here recently was the French artist, Paul Loyonnet, who appeared as soloist with the National Symphony Orchestra under Economides. He gave four concerts durnig his stay in Athens.

On April 11 the Athens Opera gave Rigoletto with the Italian baritone, Giovanni Inghilleri, in the title role. Under the direction of Leonidas Zorras, the Verdi Requiem was presented by the Opera chorus, soloists and orchestra as an Easter week feature.

Florence Kirk, American dramatic soprano, appeared in another recital, with Lili Berde, ballerina of the local Opera.

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SILVA Luigi, Cello

Paul Wittgenstein
PIANIST

SILHOUETTES By MARY CRAIG

LEORA SHAW, soprano, teacher of voice and piano. Miss Shaw has been on the staff of Brearley School in New York since 1944; this season she joined the faculty of the Chapin School also, while still maintaining her private studio activities. (Photo—Allan Richardson)

How Piano Study May Aid in Vocal Training

"A working knowledge of piano is an absolute essential in the balanced training requisite for a qualified teacher of voice," said Leora Shaw in a recent informal talk. "The value of an instrumental foundation for the vocalist who is preparing exclusively for a singing career may be argued *pro* and *con*, but for the teacher it is of vital importance."

Miss Shaw's statements are based on her own diversified experience in several fields of music. Her background training began with piano work at Skidmore, plus accompanying, from the time she was twelve years old, for singers, violinists and choral groups. She graduated from Barnard College, majoring in languages, but continuing intensive music study (she conducted the Chapel Choir there) and majoring in piano at the Institute of Musical Art. Her voice study ran parallel to the academic work and, while "underwriting" these lessons to some extent by studio accompanying, she soon was engaged for church, radio and symphonic performances as well as solo recitals. In 1942, Miss Shaw entered the Juilliard School of Music for education classes, coaching in oratorio with Charles Baker. She now holds positions on the staffs of the Brearley and Chapin Schools in New York and maintains her private studio for advanced pupils.

"The ability to teach allied music courses is extremely valuable, especially in two instances," Miss Shaw continued. "First, it is excellent for the teen-age pupil to be comprehensively guided by one music instructor who can understand exactly how a talent is developing. The pupil can undoubtedly be given a broader vision of the music assigned for study and can thus learn to evaluate the component of a composition. And secondly, in small communities with limited music facilities, it is invaluable to have a teacher who is qualified to give competent instruction in piano and in voice.

Some Practical Advantages

"I believe it is the obligation of every earnest teacher to convince the voice pupil that time spent in obtaining a knowledge of piano is time well invested."

Miss Shaw spoke of the pre-college level music study in which instrumental courses are required. She said that, in her opinion, it is the private teacher who faces the problem of the voice pupils with scanty or no musical background, and with slight intention of acquiring anything but a rudimentary facility in singing. "They are so impatient to achieve, these youngsters! And the fantastic stories of artists' exploits, so current in the press and in the 'movies,' lead them so far afield that it is difficult to convince them, not solely of cultural values but actual practical worth. Every experienced singer realizes the manner in which piano playing can facilitate quicker learning of scores, can save wear and tear on the voice and amplify a knowledge of what is best and most suitable for this individual in song material. In studying repertory, personal piano playing is of inestimable service as the rhythmic patterns become more easily established, phrasing takes on purpose and, especially in the modern genre where the vocal line is only one thread in the design, the overall image of the composition is clarified. It is certain that the comprehension of harmonic color can suggest tone color also to the student."

Genevieve Rowe Tells Of Early Steps to Career

There is glamor about Genevieve Rowe, in the truest sense of a greatly misused word. Some of it comes from the striking contours of her face, the way she wears her well-chosen gowns, as well as in the matching of superior musicianship and a voice of exceptional quality. But the best part of her career story is that despite her talents, she has worked in a realistic, studious manner until she has earned her singing position and merits the success she has attained.

Genevieve herself discounts her achievements somewhat, "I couldn't escape being a musician of some sort," she said. "My father, recently retired, was an organist and head of the music department of the College of Wooster in Ohio. He taught the advanced courses of counterpoint, the musical calculus of composition and related subjects, and he gave me some hard tasks. My mother also taught and is still teaching. I'll never forget how she flunked me in first-year harmony and made me take the whole course over again. You can well understand that the teaching there was on the intensive side. Being prejudiced perhaps, I think there's something spe-

(*Continued on Next Page*)

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Left, Adelaide Van Wey, contralto, with Captain Hugh Curry, conductor of U.S. Army Band, Washington, D. C. Right (l. to r.), H. P. Taylor, Lieutenant-Governor of N. Carolina; Miss Van Wey; Mr. Moss of the Internal Revenue Dept. (Chase News Photos)

Sings with U. S. Army Band In Washington Concert

Adelaide Van Wey, the North Carolina contralto, appeared as guest artist with the United States Army Band under the baton of Captain Hugh Curry in Departmental Hall, Washington, D. C., on April 5. An enthusiastic audience of 3,000, including many notables of the Government and Senate and from the State of North Carolina, in whose honor the concert was listed, applauded Miss Van Wey in a program which included a group of Schubert and Strauss lieder and Weiche, Wotan from Das Rheingold by Wagner, all with orchestral accompaniment. The soloist was also heard in a group of native folksongs, a field of repertory in which she has won especial acclaim. The quaint old tunes, selected from the songs of the Smoky Mountains, were sung with Robert Noble Hill at the piano as assisting artist.

An illuminated scroll from the Governor and people of North Carolina, in recognition of her artistic achievements, was presented to Miss Van Wey by Lt.-Governor Taylor, who was accompanied by his staff. Mrs. Christopher Crittenden, wife of the Director of Archives and History of the State, brought to the platform the token of flowers, a beautiful display of appreciation from the Carolinians.

(Continued from preceding page)

cial about Wooster. Wherever I've gone singing across the country, and notably on this past tour with the Columbia Grand Opera Quartet, people have bobbed up to speak to me—classmates, former students, alumnae. The other members of the group would say, 'Did everybody go to Wooster or have a relative who went there?' and I'd just answer, 'Certainly, it's a wonderful school.'"

As a matter of record, Miss Rowe was the youngest soprano ever to win the Atwater Kent Award, which brought her East. She tells a delightful (in restrospect) tale of carefully investing her cash prize and coming to New York with the expectation of living on the income from her investments. Alas for those wise plans! The investments evaporated, and with them her financial backlog. A hopeful incentive was the fact that her habit of winning contests continued. She won the award sponsored by the MacDowell Club, the national competition of the National Federation of Music Clubs and a fellowship for study at the Juilliard Graduate School of Opera. When the bank account was absolutely beyond resuscitation, she auditioned for Alfred Wallenstein and was chosen for the conductor's memorable Bach Cantata and Mozart Opera Series over Mutual.

Many Radio Assignments

After that, every music lover who was radio conscious heard and appreciated the fluent, soaring voice and artistry of the Ohio soprano. She became a national favorite on the Philip Morris Show, the Coca-Cola Hour with Kostelanetz, Cities Service and RCA Victor programs, International Harvest of Stars, Celanese Hour and Consolidated Edison program. CBS selected her to create the role of Beauty in the first commissioned radio opera, Giannini's Beauty and the Beast; she also sang the role of Mary in the first radio performance of Douglas Moore's The Devil and Daniel Webster.

In the concert field Miss Rowe has been heard in four Town Hall recitals, as well as all over the United States and Canada. One of her notable engagements was under the baton of Emil Cooper in the Montreal Opera production of Mozart's Abduction from the Seraglio. She is a joy to conductors because of musicianship and perfection of style.

Although Miss Rowe is a high-ranking personage in the classic singing field, she can swing a sweet lyric number with the same facility that sends her brilliant fioritura to rarefied heights. This ability has helped to make her a favorite on the radio and in recital as well as in festival and oratorio.

During the past season she has been on tour under Columbia Artists Management and with the Columbia Grand Opera Quartet. She was soloist for the Bach Choir Festival in Bethlehem, Pa., with the Little Orchestra Society at Town Hall, at the Brooklyn Academy of Music and in numerous major oratorio performances in the metropolitan area. In recital her preferred accompanist, when he is available, is her husband, Robert Payson Hill, who holds a notable position in the coach-accompanist profession.

Thoroughly qualified in personality and singing gifts for soprano *in alt* roles, one wonders why she has until now by-passed the lyric drama, except for special engagements. Perhaps there is yet a treat in store for opera audiences.

4 Win Ormandy Contests

PHILADELPHIA. — Eugene Ormandy, director of the Philadelphia Orchestra, announced the four winners who will appear in the Youth Concerts as soloists with the orchestra next season. They are Diana Steiner, violinist; Claudette Sorel, pianist; Saralee Liss, contralto, and Joan Mainser, harpist.

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Recitals to Fore in Chicago

By René Devries and Dosha Dowdy

CHICAGO.—Recitals have been to the fore in the last fortnight. Blanche Thebom, statuesque mezzo-soprano, gave a recital at Orchestra Hall, April 30, which had many excellences vocally and musically, if it was not thrilling. A good voice, phrasing, diction and interpretation are among her main assets on the concert stage. The large audience manifested its pleasure buoyantly, especially after the aria Ne me refuse pas from Massenet's Hérodiade.

The list included also important vocal literature of Handel, Schumann, works by Debussy and Fauré, and four songs of light nature by Celius Dougherty, after which extras were demanded. William Hughes acted as an expert accompanist.

Anita Lipp in Violin List

Anita Lipp's violin recital brought to Kimball Hall a very friendly audience which demonstrated its approval throughout a lengthy program. Miss Lipp has in her favor a good bow arm, secure fingers and enthusiasm for her instrument. She gave a good account of the Vitali Ciaccona, but was less successful in her presentation of the Lalo Symphonie Espagnole, in which she was handicapped rather than abetted by her equally young accompanist, John Powhattan. Later in the program Miss Lipp essayed the Beethoven Sonata in F major, Bloch's Vidui (Contrition), and numbers by Kabalevsky and Wieniawski.

Camilla Williams at Civic Opera House

Camilla Williams' recital proved a source of keen enjoyment to those who appreciate a beautiful voice and fine interpretation. Her program embraced a wide range of song literature with groups by Handel, Mozart, Haydn, Marx, Strauss, Puccini, Chausson, Debussy and Massenet, an American group, and one of Spirituals which won particular favor with this reviewer. Borislav Bazala was the accompanist.

Sylvia Zaremba in Series

To Sylvia Zaremba, very talented young pianist, fell the honor of terminating the Allied Arts Piano Series for the season. Miss Zaremba presented an orthodox program well suited to expound her pianistic abilities. In the Bach-Liszt Organ Fantasie and Fugue in G minor there was opportunity to display extraordinary virility. In Beethoven's 32 Variations in C minor the pianist was equally successful. But it was in the Chopin Sonata in B flat minor that we liked her best; she is a refined Chopin interpreter and one possessed of a cultivated musical mind. The latter half was devoted to Debussy's Suite Pour le Piano; Bloch's three Poems of the Sea; Liszt's Sonetto 123 del Petrarca and Mephisto Waltz. Several encores were given for the regular patrons of this piano series.

Irene Schreier Makes Bow

Irene Schreier, Viennese-born pianist of Chicago, played her debut recital in Kimball Hall, April 19, to a soldout house. She established herself in the opening work—Beethoven's 32 Variations in C minor—as a gifted and serious young musician, mature musically, and so well prepared as to set her audience completely at ease. She played consistently well and with excellent technic Mozart's Sonata in A minor, Bach's Italian Concerto and three Intermezzi of Brahms. But it was in performances of two attractive Piano Sketches by Moriz Violin (first performance here) and a Chopin group (B minor Scherzo, Etudes Nos. 3 and 4, op. 10, and the Ballade No. 2) that the young pianist came fully to life temperamentally, playing with more personal warmth, sparkle, and a marked degree of excitement. A career worth having seems ahead for Miss Schreier.

American Opera Company Productions

A commendable performance of Cavalleria Rusticana, featuring Adeline Zach in the role of Santuzza, was produced by the American Opera Company at the Great Northern Theatre, April 23. Miss Zach, who has won her spurs in concert and recital, is a personable young woman with a rich dramatic soprano, which she used to good advantage on this occasion. The young vocalist was well seconded by Enrico Clausi as Turiddu, Riccardo Garritano as Alfio, Loretta Cooper as a winsome Lola, and Irene Wirth as Lucia. The chorus sang passably well, the *mise-en-scène* was correct, and Giovanni Berrafato conducted a fairly good performance, though there were many flaws. Due to other assignments, the performance of I Pagliacci which followed could not be heard by this reporter.

Eleanor Long's Debut

The debut recital of Eleanor Long introduced a young singer well schooled vocally. Her rich contralto voice is wide in compass and used with marked ability. At the present time, Miss Long needs further development in interpretation, as she stresses vocal production more than the meaning of her texts. She should be heard again when she has further cultivated her talents. Margo Smith furnished capital accompaniments.

Reuter-Weicher-Powers Trio Appears

The Reuter-Weicher-Powers Trio was augmented by the Chicago Symphony's solo violist, Milton Preves, on April 29 for a concert of two piano and string quartets by Brahms and Dvorak, at the Cliff Dwellers Club. Mr. Reuter's contribution to chamber music in Chicago has been extensive over many years. In combination with the various concertmasters who have headed the Chicago Symphony in the past decades, Weisbach, Gordon, Mischakoff and Weicher, Reuter has always given Chicago an abundance of this type of music, in the form of sonatas, trios, quartets, quintets, using not only standard literature but giving many first performances of modern works. Among the American composers thus performed were Carpenter, Mason, Smith, Loomis, DeLamarter, Powell, Engel, Strube, Kubik, Cole, Brune, Robertson, and among foreign-born creators Schmitt, d'Indy, Medtner, Bloch, Goossens, Fauré, Stravinsky, Hindemith, Falla, among others, in first or early local performances of their works.

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GENEVIEVE DAVEY, coloratura soprano, artist-student of the Anna Fitzu studios, sang for the American Opera Society, and appears July 29 in one of the Anna Fitzu productions at International Friendship Gardens Opera Festival, Michigan City, Ind.

American Opera Society in Weill Work

Down in the Valley, folk opera by Kurt Weill, was presented by the American Opera Society in the Casino on April 19, followed by luncheon. The opera was performed by a young cast with no scenery, but with fresh, well-trained voices and youthful exuberance, which combined to lend their interpretation a good deal of conviction. All this was done through arrangement with the Illinois Federation of Music Clubs Opera Workshop. Janice Abrahamson starred in the role of Jenny, with her lyric, warm voice. The director was Howard Groth, and Ruth Singletary accompanied at the piano. J. DEL.

Barre Hill to Stage Opera Novelties

"Opera at Eight-thirty," a new chamber opera group, will present its initial Chicago performance in Kimball Hall on May 23. The group, under the direction of Barre Hill, will stage the first Chicago performances of Burrill Phillip's Don't We All? and La Farce du Contrabandier by Claude Pascal. On the same bill will be Menotti's The Old Maid and the Thief. During the past season this organization has successfully filled seven out-of-town engagements. Among the members of the cast are Edalyn Bledsoe, Matilda Nickel, June Ericson, Bette Stewart, John Drummond, Styrk Orwell, William Beidler and Robert Harris.

The winner of the Chicago Women's Musical Club contest this year was John Drummond, baritone. Both Mr. Drummond and mezzo-soprano Joan Havens, last year's winner, are from the Barre Hill studio at the American Conservatory of Music.

Matilda Nickel, soprano, and Robert Harris, tenor, will be on the faculty of the American Conservatory in the near future. Mr. Harris will teach in the summer session and Miss Nickel will begin her work in the fall after a summer opera season at the National Music Camp, Interlochen, Mich. Mr. Harris has been a featured soloist on WGN's "Chicago Theater of the Air" many times during the past year, and is tenor soloist at St. James' Episcopal Church under the direction of Dr. Leo Sowerby.

Lola Fletcher Studio Notes

Allan Keller was a winner of the Martial Singher scholarship sponsored by the Illinois Federation of Music Clubs over FM Station WXRT. He will sing the role of Faust in the production by the Grant Park Opera Guild. Carol Smith and Suzanne Hamilton are soloists for the Bach Festival at St. Luke's Church in Evanston, May 3. In the Oak Park High School production of The Gondoliers, Betty Nordman, Betty Hughes, Peggy Stewart, Jo Anne Coleman, Jacquelyn Schiff and John Bentley had principal parts. Carol Smith and Allan Keller were featured soloists on the "Night of Stars" program under the auspices of the West Suburban Young Republican Organization. Miles Nekolny will sing the role of Krusina in The Bartered Bride at Morton High School auditorium, and also has the role of The Leader in Down in the Valley, to be presented by the Ill. Fed. of Music Clubs Opera Workshop. Audrey Paul is the weekly soloist over station WMBI.

Maud Gutzmer Students Appear

Artist students of Maud Gutzmer booked for appearances in and near Chicago during the season include Mildred Reid, soprano, and Kathrine Tailor, contralto, in a recital of classics and light opera; Mary Ellen McBride, soprano, currently appearing with the Paramount Play House RCA Television "Show Case," who was presented in a program of art songs and duets from light operas with Hendrick Van Vliet, baritone (the latter later in the season sang the role of Ko-Ko in a performance of The Mikado produced by the Wells Park Players); Cornelia Williams, contralto, who gave a lecture recital of American Indian Songs for the Lakeview Woman's Club. This club also heard Rosalie Smernoff and Sue Levy, sopranos; Kathrine Taylor, contralto, and Anita Meltz, mezzo-soprano, in a quartet scene from Julian Edwards' score, The Jolly Musketeers, and the opening scene from Lakmé, staged for the club's final musical program of the year March 28.

Singers with church commitments for the season are Miss Smernoff, soloist and director of the Broadway Methodist Church choir, where Mr. Van Vliet is baritone soloist; and Miss McBride, soloist and director of the adult choir and two junior choirs for Calvary Baptist Church, Omaha, Nebr.

Bessie Ryan Singers Heard

Vivin Scot, nine-year-old boy soprano, student of Bessie Ryan, won first prize on the "All Winner" WENR TV show, "Parade," and was presented at the Chicago Stadium by Phil Regan of Hollywood before 15,000 on Feb. 20. Vivin received an ovation for his singing of Old English and Irish Ballads, and Warner Bros. have invited him to come to New York and Hollywood, and reportedly expect to present him soon in a musical extravaganza.

On May 13, Miss Ryan will present four children of Dr. and Mrs. Arthur Berman in a Music Week recital at the American Conservatory Recital Hall. Elisette, Renard, Seymour and Marion, aged 5, 8, 11 and 14 years, respectively, all received Superior Ratings in the 1950 Illinois Federation of Music Clubs' Festivals, the first time in the history of the Federation that four children from one family achieved this in the same year.

Conductors for Ravinia Festival Include Josef Krips in U. S. Bow

CHICAGO.—The fifteenth Ravinia Festival, to be held June 27-Aug. 13, will include Josef Krips among its conductors, the director of the Vienna Philharmonic coming to conduct an American orchestra for the first time during the week of July 18. Eugene Ormandy will hold the baton for the first two weeks, followed by Antal Dorati. Krips will be succeeded by William Steinberg, and Pierre Monteux will conduct the sixth and final week of orchestral concerts. The seventh week will be given over to chamber music, featuring the Paganini Quartet, with Lotte Lehmann and Claudio Arrau as soloists. Soloists for the orchestral tenure include William Kapell, Zino Francescatti, Byron Janis.

The new Ravinia Pavilion, costing $350,000 (of which $35,000 remains to be raised), will be ready for the June 27 opening. Howell W. Murray, chairman of the festival, says that, according to tests made from a scale model of the pavilion by scientists of the Armour Research Foundation of Illinois Institute of Technology, acoustical excellence is assured for the new structure.

Margaret H. Smith's Engagements

Margaret Henderson Smith, soprano, has filled recent engagements for Le Cercle Francaise of the Women's Club, Forest Hills, N. Y., and for the Women's Guild of the Church in the Garden, Forest Hills. As a member of the Brick Church choir, she sang in Walford Davies' Everyman and Verdi's Requiem and the Easter and Lenten portions of Handel's Messiah and the St. Matthew Passion of Bach. On April 18, as a member of the St. Cecilia Club of New York, Miss Smith took part in the concert at the Hotel Plaza. During the summer she will appear in concert and recital in North Carolina and Virginia.

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NEW YORK CONCERTS

(*Continued from page 9*)

straightforward, dashing, pleasantly-loud interpretation of the first movement from Grieg's Piano Concerto. Accompanied by the pianist Ilse Sass, the contralto Lisa Cordell displayed a deep, warm and ample voice in Schubert's Dem Unendlichen and Mon Coeur from Saint-Saëns' Samson et Dalila. E. B.

TOWN HALL

Eunice Eaton, April 20, E.—The pianist, who has made previous appearances here, gave the American premiere of Theme and Six Variants, by Ian Parrott. These compositions, written during the composer's years of service with the British Forces in the Middle East, had sufficient fluency in the modern manner, and some melodious touches that suggested a romanticist at heart. Other items on the interesting list included the Clementi B flat major Sonata; some Moscheles Etudes; music by Debussy, Ravel and the difficult Scriabin Sonata No. 4, which Miss Eaton played with technical security and evident musical understanding. The program closed with six Chopin Preludes and the Khachaturian Toccata. M. C.

Octavia Morris, April 23, 5:30 p.m.—Miss Morris' recital had a refreshing program and was artistically interesting. Her list included early Italian and English songs, Brahms lieder, a Massenet aria, contemporary American and British songs, and a group of spirituals. The contralto has a great, rich voice, particularly striking in the lower range. She also revealed a moving expressiveness, intuitive understanding and a notable personal dignity, which brought good results much of the time. Her voice, however, is still a bit heavy and imperfectly controlled at moments; with additional experience, this weakness should be overcome. Otto Herz was the excellent pianist, and Suzanne Bloch played lute accompaniments to two of the early English works. G. B.

Mary Davenport, N. Y. debut, April 23, E.—Mary Davenport, contralto, who has been heard as soloist with orchestra here and in stage roles, made her bow as a recitalist. Her program followed the accepted pattern of a classical beginning, moving through a varied repertory to contemporary numbers. On this occasion, however, the routine was highlighted by exceptional singing. Miss Davenport possesses a long-ranged, flexible voice, opulent in texture, capable of dramatic power and of negotiating pianissimo phrases of great beauty. She appeared most at ease in her French and English songs, although lieder of Schubert and Brahms were given a musicianly delivery. Outstanding was the contralto's singing of Stradella's Per Pietà, Madame Flora's Aria from The Medium by Menotti, two Milhaud songs and those by Peter Warlock and Samuel Barber. George Reeves was the excellent accompanist. M. C.

Augusta Scheiber, April 24, E.—Returning to the local concert stage after more than a decade, the pianist gave a well-chosen program including the Bach Italian Concerto, Impromptus from op. 142 of Schubert, the Sonata in E flat, op. 27, No. 1, of Beethoven, four piano pieces from op. 119 of Brahms, and Fifteen Hungarian Peasant Songs of Bartok. Miss Scheiber interpreted her program, for the most part, with refreshing straightforwardness and steadiness. If she was inclined to understate the Bach and Beethoven works in dynamics and accent, the Brahms pieces came alive dynamically. The artist's brilliant and heartfelt playing of the wonderful Bartok music was especially rewarding. S. B.

Vivaldi Festival Concert, April 25, E.—The Town Hall Music Committee presented the first evening of a Festival of Music by Antonio Vivaldi on the supposed 275th anniversary of his birth. Participants were Winifred Cecil, soprano; Edward Sadowski and Robert Nagel, trumpets; Bernard Garfield, bassoon; Niles Groen, harpsichord; Louis Kaufman, violin, and the Little Orchestra Society, Thomas Scherman, conductor.

The concert must have been a happy discovery for many listeners. They heard for the first time great music of a master who, in his versatility, wrote works far in advance of the time, particularly in harmonic texture. Especially the closing number of the evening, the Sinfonia in B minor, Al Santo Sepolcro, for strings proved to be one of the most moving and stirring pieces of baroque music encountered by this reviewer. This composition was preceded by a Concerto for two trumpets and strings in which the soloists, Robert Nagel and Edward Sadowski, overcame the great difficulties of the high tessitura with laudable success.

Four violin concerti were presented by Louis Kaufman for the first time here, these being Nos. 5, 6, 7 and 8 of Vivaldi's op. 8, played with technical and stylistic finesse. A gem is the Concerto in B major, La notte, for bassoon and strings, which Bernard Garfield performed to perfection. All were received with great enthusiasm.

In the cantata, Ingrata Lidia, for soprano and strings, Winifred Cecil, soprano, exhibited her fine vocal means and cultivated musicianship. Mr. Scherman and his orchestra had prepared the concert with painstaking devotion, and opened the program with the Concerto in C minor for strings and cembalo. This was an event of musical distinction. H. W. L.

Isobel Walters, April 26, E.—A group of Israeli folk songs was the feature of a varied program which also included Hear Ye, Israel from Mendelssohn's Elijah; the aria, Se il ciel mi divide, from the opera Alessandro nelle Indie of Piccinni; a group by Fauré and Godard; three Spanish songs in the folk idiom, and a group sung in English, including the first performance of

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Charles Haubiel's song, I Love You. Miss Walters' genial personality was evident from the beginning, enhancing the perceptive and zestful use of an excellent vocal technique. The French group was well done—one might single out Fauré's Adieu for especially persuasive treatment here—and the Spanish numbers were rendered with equal conviction. But the Israeli pieces deserve special praise, the rhapsodical vocalise, Yaliel, of Gorochov, being possibly the outstanding offering of a well received and thoroughly enjoyable evening. Elsa Fiedler provided a fine piano support. E. S. B.

Chamber Art Society, April 29, 5:30 p.m.—Opening with the Divertimento No. 11 in D (K. 251) of Mozart, the interesting program continued with Pribaoutki (Witty Songs) and Berceuses du chat of Stravinsky, and the Concerto for Nine Instruments, op. 24, of Webern. After the intermission the Serenade, op. 24, of Schönberg was performed.

Robert Craft's reading of the Mozart work with members of the Society seemed a bit too frantic and ill-humored to set off properly the music's inherent pleasantries. Of the two Stravinsky song collections, the Cat Lullabies were even more delightful than the Witty Songs; both groups were set forth with fitting steely tone quality by, Arline Carmen, mezzo-soprano. The economical and often delicious Webern work brought the first half of the concert to a fine close. Schönberg's work (featuring the baritone Warren Galjour in one of its movements) seemed far more loquacious and wandering, and of less consequence, than that of his pupil.

The performing members of the Society for this concert were: Isidore Cohen, violin and mandolin; Frank Scocovva, violin; Ralph Hersh, viola; Seymour Barab, cello; Julius Levine, bass; Samuel Baron, flute and guitar; Ralph Gomberg, oboe; Wallace Shapiro, B flat clarinet; Earl Thomas, E flat clarinet; Charles Schiff, bass clarinet; Bernard Garfield, bassoon; Raymond Alonge and Norman Greenberg, horns; Robert Nagel, trumpet; Julian Menken, trombone; and Leonid Hambro, piano. E. S. B.

John Harms Chorus, April 30, A.—The John Harms Chorus, heard frequently during the concert season in Carnegie Hall, Hunter College Auditorium and in major churches such as Riverside, Fifth Avenue-Presbyterian, St. Thomas' and St. James' in complete oratorio performances with notable soloists, on this occasion offered Mendelssohn's Elijah. The tonal quality of the group was again marked by clarity and accuracy, with concentration on quality and interpretative effects rather than on volume. There was sufficient dramatic accent to carry the Biblical values and to give contrast to the music of the score. Soloists were Martial Singher, Marjorie Lawrence, Iona Harms, Eunice Alberts and William Horne. Mr. Harms conducted, wtih Andrew Tietjen as the accompanying organist. M. C.

Joan Brainerd, N. Y. debut, April 30, E.—A vocalist of ability and a musician of distinction, Miss Brainerd gave an unusual program that kept the listener interested throughout the evening. Starting with four songs in German by Schubert, the soprano showed not only an admirable diction, but real perception of their emotional impact. Assisted by Louis Edlin and Harry Katzman, violins, and Abraham Borodkin, cello, she sang Johann Christoph Kriedel's Cantata No. 1, Die Liebe. This work of a pre-Bach composer, especially in the dramatic recitatives, has great eloquence, and Miss Brainard was an understanding interpreter.

An American premiere followed—Erich Itor Kahn's Trois Chansons Populaires, charming adaptations of Breton folktunes, and two songs by Celius Dougherty, of which the first, Pied Beauty (theme with variations for voice and piano) was most interesting; the second, Song of Jasmin, also revealed harmonic finesse. The Fauré cycle, La Bonne Chanson, was interpreted with charm and persuasiveness. With the admirable Reginald Kell playing the clarinet obbligato, Schubert's Der Hirt auf dem Felsen brought the evening to an enchanting close, except for a number of encores. Brooks Smith at the piano lent invaluable support. H. W. L.

Max Jacobs Chamber Orchestra, May 2, E.—Mr. Jacobs, also conductor of the Young Men's Symphony Orchestra of New York, opened a long program with the Steinberg arrangement of the Concerto in D for strings of K. P. E. Bach, followed by the overture to Le Devin du village of Rousseau, the Quartetto Sinfonico for string orchestra of Sammartini (the last two works listed as first performances here), and the Symphony No. 2, in A minor, of Saint-Saens. The latter half of the concert presented the Pastorale d'été of Honegger, William Schuman's Symphony for Strings, the Roumanian Dances of Bartok, listed as the original version for orchestra, and the Petite Suite of Debussy. Besides the modern novelties, Mr. Jacobs is to be commended for his presentation of several little-heard works that certainly do not deserve to languish in obscurity. E. S. B.

Branscombe Choral, May 4, E.—Major works performed at the sixteenth annual spring concert of the Branscombe Choral, Gena Branscombe, conductor, included a first performance of Richard Kountz's The Carnival Masquerade, a first New York hearing of La Verne Peterson's Now Sleeps the Crimson Petal and the Finale from Act II of The Bells of Circumstance, the opera by Miss Branscombe.

The guest soloist was Norman Kelley, tenor, and the instrumentalists were Kathleen Wilder, horn player; Jack Wolf, percussionist, and Andrew Tietjen, organist. Ruth Harsha was the choral accompanist and Elsa Fieldler accom-

(*Continued on next page*)

Worthington in Opera Roles

Floyd Worthington, American baritone, includes in his career appearances as soloist with the Boston Symphony, the Schola Cantorum of New York, the Bach Festival of Winter Park, Florida. He was leading baritone on tour with the Philadelphia Opera, Nine O'Clock Opera, Atlantic Seaboard Gilbert and Sullivan, the Starlight Series of Dallas, the Montreal Opera Guild, the San Carlo Opera, and the Chautauqua Opera (four seasons). He has given two Town Hall recitals, and made several tours of the United States and Canada.

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NEW YORK CONCERTS

(Continued from preceding page)

panied Mr. Kelley. As usual the chorus of women's voices responded with spirit and lovely tonal coloring under the expert direction of Miss Branscombe.
B. N.

TIMES HALL

Galeena Netchi, N. Y. debut, April 21, E.—The attractive platinum blonde singer-actress proved more convincing in folksongs and operetta offerings in the second half of her program than in serious numbers by Tchaikovsky, Rubinstein, Mascagni, Grieg and Gliere. Her style is best adapted to the lighter form of entertainment, which caught the fancy of the listeners instantly. This portion of the program, in which the singer had the assistance of a Gypsy string ensemble, included three Russian folksongs; works by Jarnovsky, Varlamov and Riabov; and excerpts from The Merry Widow by Lehar and Gypsy Love by Kalman. Ivan Basilevsky officiated expertly at the piano. H. I. B.

Henrietta Lovelace, N. Y. debut, April 23, E.—The soprano's program included a group sung in Italian of Peri, Lotti, Caldara and Mozart, songs by Schubert and Brahms, the aria, Plus de tourments, from Massenet's Le Cid, four French selections, and a group in English including two spirituals. The artist did not seem to be in properly good voice to allow her to cope with the more taxing works on her program. However, Miss Lovelace showed good comprehension of the German idiom, rendering the Brahms songs in musicianly fashion; and Il neige of Bemberg was nicely done. William King was the accompanist.
E. S. B.

Thomas Wilt, N. Y. debut, April 25, E.—The flutist's playing, with laudable assistance from his wife, the pianist Michele Wilt, was often genuinely if gently musical. Particularly pleasing in mood and style were the rendition of Mozart's Andantino in C, adapted from the Flute and Harp Concerto (K. 299), and the first American performance of Prokofieff's Flute Sonata, op. 94, already well known as a violin work. Compositions by Schubert, Karg-Elert, Gaubert, Godard, and Mr. Wilt's transcription of a Travancore Dance of South India received interesting readings. Frequently the flutist produced brilliant and pure tones in the upper register. Runs were not always accurate, however, and some lower tones were fuzzy or wobbly. Occasionally he did not sustain long phrases in Frederick the Great's Solo No. 3 or Bach's C major Sonata. In these two selections and in Rameau's lighthearted Premier Concert from Pièces de Clavecin, the cellist Carl Fasshauer joined with the others commendably.
E. B.

Marino Nardelli in U. S.

Marino Nardelli, who made his New York debut at Carnegie Hall on March 7, graduated at 15 from the Royal Conservatory of Music in Naples and gave his first recital at the Sala degli Artisti. He has played over 200 concerts in Italy, and taught in Naples at the Verdi Conservatory, Istituto Musicale Beethoven and the Royal Institute Carlo III. He has studied piano with L. Porro and A. Longo and, in this country, with Sigismond Stojowski; harmony and composition with A. De Nardis and G. Napoli; and organ with F. M. Napolitano. In 1932 he was co-winner of the first Pianistic Contest in Genoa.

Lidia Mendelson, N. Y. debut, April 27, E.—The pianist presented the Sonata in C minor, op. 27, No. 2 ("Moonlight") of Beethoven, the Carnaval of Schumann, a Chopin group, two works of Debussy, and the Toccata of Casella. To open a program with a Beethoven Sonata would seem a generally unwise choice; but the resulting executive lapses were of less consequence than an uneven treatment, replete with unnecessary rhetoric and false emphases. The Schumann Suite came off simply and brightly, the selection entitled Chopin being accomplished with especial persuasion. If the pianist's pedalling in the Chopin group was occasionally overdone, at least her offerings were well considered, non-clangorous, and steadily put forth. The over-dynamic Casella item which closed the program may be forgotten in favor of the artist's excellent rendition of the fine Debussy works which came before it. E. S. B.

CARNEGIE RECITAL HALL

Michael Brunetti, N. Y. debut, April 20, E.—The first local appearance of this tenor displayed his gifts in a list which opened with Dalla Sua Pace from Mozart's Don Giovanni, and continued with Handel's O Sleep, Why Dost Thou Leave Me? groups by Schubert and Fauré, an aria from Puccini's Turandot, an Italian assortment by Cimara, Tosti and Giannini, and a concluding English bracket. Mr. Brunetti's voice and interpretation, apparently considerable, are at this point still in the "promising" stage. The music he chose, while too ambitious, served as an indication of latent powers which further development should bring to fruition. The admirable accompanist was Stuart Ross. D. B.

Angela Grego, April 30, 5:30 p.m.—An attractive debutante, the soprano chose for her first New York recital program excerpts from Handel's Messiah and Mozart's Nozze di Figaro, Bach's

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Bist du bei mir, a Lieder group of Schubert, Schumann, Brahms and Strauss; Ave Maria, Königin (soprano scene from Max Bruch's dramatic cantata, The Fiery Cross), two songs of Poulenc and two Armenian numbers, sung in that language, and a group in English by Maurice-Jacquet, Tyson, Davis and Burleigh. Miss Grego has a pleasing voice of generous range and size. She is not yet sure how to use it at all times, and these lapses from security occasionally marred what was otherwise a rewarding recital. Her accompanist, Jean Valz, also contributed a performance of Liszt's Dante (Fantasia quasi Sonata). D. B.

Elmo Russ and Co-artists, May 1.—Paul Gavert, baritone; Louise Caselotti, contralto, and Mr. Russ collaborated in this song recital which marked Mr. Russ' 25th professional anniversary. In addition, the composer played a group of his piano pieces during the first part of the evening. The songs revealed strong melodic writing and tasteful use of a variety of idioms, which ranged from modified Impressionism to an effective use of exotic scales in The Sengalese Love Songs, a setting of Marjorie Allen Seiffert's poems. This seemed the most impressive group from a compositional point of view. Thomas Hardy's The Oxen was also most charming, and Langston Hughes' Cross revealed excellent dramatic expression.

Mr. Gavert sings pleasantly and with considerable conviction. Miss Caselotti's throaty quality was variably effective. G. B.

La Scala Announces Opera Contest with $63,000 Prize

MILAN.—La Scala on May 9 announced a world-wide contest for "the best original lyric opera," to be performed as part of the company's observance in 1951 of the 50th anniversary of Verdi's death. The new opera must be submitted by Sept. 30, 1951. The contest is open to composers in all countries, and the prize will be 4,000,000 lire, or about $63,000, at present exchange rates. The work will be produced in the 1951-52 season, if a satisfactory score is found.

Colbert Artists Tour

Artists under the management of Henry Colbert are appearing on three continents. Among them, Howard Shanet, touring as assistant conductor to Serge Koussevitzky, conducted two Youth Concerts last month with the Israel Philharmonic, one in Haifa, the other in Tel-Aviv. Mieczyslaw Horszowski, pianist, will be featured on two programs of the Casals Bach Festival in Prades, France, June 12 and 14. Colbert artists active in this country include the Albeneri Trio, booked for a Beethoven-Schubert Cycle at Princeton University on five Tuesday evenings during 1950-51, and beginning Nov. 7.

Odnoposoff in Europe

Ricardo Odnoposoff, violinist, sailed on the S.S. America recently for a concert tour of Europe. He will also serve as judge in the International Violin Contest to be held at the Vivaldi Music Center in Venice during June. He has been engaged to play with orchestra and in recitals throughout Austria, Italy, Switzerland, France, Holland, Luxembourg, Norway, Sweden, Finland and Denmark. Before returning to the United States in December, he will play with the Havana Philharmonic.

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PASSED AWAY

KARL STRAUBE, 77, noted organist and choral conductor, died on April 28 in Leipzig. A pupil of Riemann and others, in 1902 he became organist at the St. Thomas Church and the following year conductor of the Bach Society. In 1907 he was appointed professor of organ at Leipzig Conservatory, and in 1918 succeeded Gustave Schreck as Cantor of the Thomasschule. He conducted many Bach festivals, and one devoted to Handel in 1925, leading to the founding of the Handel Society. He held an honorary Ph.D. from the University of Leipzig, and edited collections of ancient organ music.

OSCAR F. HILD, 49, manager of the Cincinnati Zoo Opera since 1934 and President of Local 1, AFM, died of heart disease in the Ohio city on April 23. Mr. Hild had been a member of the executive board of the AFM for the last decade, and attended the Paris meeting of UNESCO last year as a representative of the U. S. His widow, a daughter and two sons survive.

GOTTFRIED GALSTON, 70, pianist and teacher, died in St. Louis, Mo., on April 2. Born in Vienna, he studied with Leschetizky, and later with Jadassohn and Reinecke at the Leipzig Conservatory. He taught at Stern Conservatory, Berlin, and came to the U. S. in 1927, serving until 1946 as director of the piano department at the St. Louis Institute of Music.

HERBERT BRAHAM, 63, singer, conductor and vocal coach, died in a Brooklyn hospital on April 15. One of the founders of the Brooklyn Orchestral Society, he conducted its concerts for a decade. He also led the Bach Choral Society of the Westchester Philharmonic Society. His widow and a brother survive.

RICHARD J. KINGSTON, former concert and church singer and voice teacher, died recently in Passaic, N. J. He was born in Glasgow, where he was graduated from the University, and later studied voice in Italy and with Jean de Reszke. He was at one time soloist at St. Bartholomew's and St. Thomas P. E. Churches and St. Patrick's Cathedral in New York. He at various times maintained studios at Steinway Hall and the Metropolitan Opera House Building. His widow and two sons survive.

FRANKLYN BAUR, 46, tenor, died in his home in Brooklyn recently. He was born there and began his musical career as a violinist, serving at 19 as tenor soloist at the Park Avenue Baptist Church, and being heard later in oratorio, recitals and on The Voice of Firestone and Palmolive radio programs. He had also been a member of the Revellers and Shannon quartets and had recorded for Victor. A sister survives.

JAROSLAV KOCIAN, 67, noted Czech violinist, died in Prague on March 8. He studied at the Prague Conservatory under Sevcik and Dvorak, where he taught during the last 14 years. He had toured widely, including London and the U. S., and had composed orchestral, church and string works.

IRA B. WILSON, 69, composer and publisher, died in Los Angeles on April 3. A native of Bedford, Ia., he was for some years a member of the editorial board of the Lorenz Publishing Co. in Dayton, O., and many of his cantatas and other religious works were issued by this firm. His wife and three sons survive.

WILLIAM NEIL, concert manager, died suddenly in New York on May 4. Mr. Neil was originally active in Buffalo, N. Y., as a manager and later operated an office in New York City for some years.

ELSIE SNYDACKER ECKSTEIN, 71, patron of music, passed away in her home in Chicago, April 29. Mrs. Eckstein was the widow of the late Louis Eckstein, with whom she sponsored opera at Ravinia Park for many years. The park was deeded to the Ravinia Festival Association in 1944. She left an estate valued at more than a million dollars, with the Northwestern University School of Music named as principal legatee. Surviving are two nieces, a nephew and a grandniece.

ROSE CASE WELLS, pianist and teacher, died suddenly at her home in Wilmette, Ill., April 13. Interment was in Madison, Wis., where she had a piano school before coming to Chicago. In the latter city, Mrs. Wells maintained a studio for many years. She is survived by her husband, Howard Wells, prominent Chicago pianist and teacher.

FRIEDRICH J. LEHMANN, 83, professor emeritus of musical theory at the Oberlin Conservatory of Music, died at his home in that Ohio city on April 23. He studied at Oberlin, at the Leipzig Conservatory for two years, also at various periods in the Berlin Hochschule, Stern Conservatory, and London Royal Academy of Music. Dr. Lehmann taught at Oberlin for 30 years prior to his retirement in 1932, and was active as a choral conductor and author of textbooks on theory.

JOSEPHINE TROTT, violinist, composer and teacher, passed away in Topeka, Kan., recently. She was born in Wilmington, Ill., made her home in Chicago for a time, and after 1916 in Denver. There she was instrumental in founding the Civic Symphony Society, the governing board of the present Denver Symphony, and was local correspondent for the Musical Courier.

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Helen Spina Sings Mimi

Helen Spina, a young soprano from New Jersey who has commenced to make a name for herself in the metropolitan area, was heard as Mimi in the Boheme performance given by the Salmaggi forces at the Brooklyn Academy of Music, April 22. It was an extremely promising debut and augurs well for the

HELEN SPINA, soprano, in her dressing room after her debut as Mimi in the Boheme performance given at the Brooklyn Academy of Music on April 22.

singer's future on the lyric stage. Here was a personable, *simpatica* heroine with a luminous, warm quality of voice. Musically Miss Spina seemed infallible and she acted the role with skill.

Also in the cast were Josephine Guido, as Musetta, a vivacious, attractive soprano with a high ranging, telling voice; Michael Guido, as Rodolfo, excellent vocally and histrionically and matched in both respects by the supporting artists, Mario Fiorello, as Marcello; Peter Toarmina, as Schaunard; Valfrido Patacchi, as Colline, Pompilio Malatesta, noted baritone, delighted the audience in the parts of Benoit and Alcindoro. Others in the cast were James Dearborn and Gabriel Malafronte. Simeoni conducted.

M. C.

Bela Urban in Solo Engagements

Bela Urban, violinist, completed his season with appearances as soloist with the Willimantic (Conn.) Symphony and in recitals at the Springfield (Mass.) Museum and the Museum of Art in New London, Conn. Mr. Urban, who heads the chamber music department of the Hartt School of Music in Hartford, Conn., was soloist with the orchestra of that city this winter. In New York he gave a Carnegie Hall recital and introduced Isadore Freed's new Suite for Violin at the Violin Teachers Guild concert in Carl Fischer Hall. He also was heard in New London in a series of lecture-recitals under auspices of the Connecticut School of Music.

Scholarships at Adelphi

Dr. Paul Dawson Eddy, president of Adelphi College, Garden City, N. Y., has announced that five scholarships among high school music students of Nassau County are available for study and participation in the orchestral activities of the College's Music Workshop at the Center of Creative Arts, July 5 to Aug. 15. Leon Barzin is director of the Workshop, and Gerald Warburg, associate director.

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Mary Maiuzzo in Recital

Mary Maiuzzo, soprano, gave a song recital on April 19 at the studio of her teacher, H. Maurice-Jacquet, who was

MARY MAIUZZO

at the piano for her program. Miss Maiuzzo displayed warm, voluminous tones and sincerity of interpretation in numbers by Handel, Scarlatti, Paisiello, Schubert, Bohm, Debussy, Gounod, Hahn and Maurice-Jacquet, and arias by Wagner and Mascagni. D. B.

Grace Moore Scholarship Won by Tennessee Singer

Mary Boswell, 18, of Gallatin, Tenn., won the Grace Moore Scholarship Award of the University of Tennessee, the selection having been made by Gladys Swarthout, soloist with the Knoxville Symphony recently; Miss Boswell was the winner in a state-wide competition for the annual scholarship founded last year, which carries with it a $500 cash award in addition to payment of all fees for study in the University Department of Fine Arts.

Musicians Guild Schedule

The Musicians Guild will give four concerts in 1950-51, its fifth season, and its second in Town Hall. Dates are Monday evenings, Dec. 11, Jan. 15, Feb. 5 and March 5. Among scheduled works are the Brahms Horn Trio, the Stravinsky Concerto for Two Pianos, Mozart String Trio, Beethoven, Haydn and Mendelssohn quartets.

Weill Work in German

Kurt Weill's Down in the Valley will be heard in a scenic version in German, May 27, as part of a three days' session of the Institute for New Music and Musical Training held at Bayreuth, May 22 to 27. Honegger's King David was also heard.

IN THE MAILBAG

Walker as Elektra

London

To the Musical Courier:

May I point out that the late Edyth Walker, American contralto, contrary to the statement which appears in several musical encyclopedias and in her obituary, printed in Musical Courier in the March 15 issue, page 9, sang the role of Elektra at Covent Garden in 1910, and not that of Klytemnestra?

ARTHUR NOTCUTT,
British Correspondent for
Musical Courier.

Orchestral

BEETHOVEN: Symphony No. 3. Toscanini and NBC Orch. Victor LP disc LM-1042, $5.45.

BEETHOVEN: Symphony No. 7. Munch and Boston Symphony. Victor LP disc LM-1034, $5.45.

BRAHMS: Symphony No. 2. Mengelberg and Amsterdam Concertgebouw. Capitol-Telefunken LP disc P-8070, $4.85.

BRUCKNER: Symphony No. 7. Jochum and Vienna Philharmonic. Capitol-Telefunken LP discs P-8067/8, $9.70.

GRIEG: Peer Gynt Suites Nos. 1 and 2. Cameron, and London Philharmonic. London LP disc LLP-153, $5.95.

HAYDN: Symphony No. 101 (Clock). MOZART: Symphony No. 35 (Haffner). Toscanini and NBC Orch. Victor LP disc LM-1038, $5.45.

LUIGINI: Ballet Egyptienne. Fiedler and Boston Pops. Victor set WDM-1357, 2 discs, $2.20.

MENDELSSOHN: Symphony No. 4 (Italian). Rossi and Turin Symphony. London 10-inch LP disc LPS-120, $4.85.

MOZART: Symphony No. 36 (Linz). Koussevitzky and Boston Symphony. Victor set WDM-1354, 3 discs, $3.35.

RAVEL: Rapsodie Espagnole. André and Belgian National Radio Symphony. DEBUSSY: La Mer. André and Brussels Radio Symphony. Capitol-Telefunken LP disc P-8069, $4.85.

SCHOENBERG: Pelleas and Melisande. Zillig and Symphony Orch. of Radio Frankfurt. Capitol-Telefunken LP disc P-8069, $4.85.

STRAVINSKY: Orpheus. Stravinsky and Victor Symphony. Victor LP disc LM-1033, $5.45.

TCHAIKOVSKY: Manfred Symphony. Toscanini and NBC Orch. Victor LP disc LM-1037, $5.45.

NEW RECORDS IN REVIEW

TCHAIKOVSKY: Serenade in C for Strings. Mangelberg and Amsterdam Concertgebouw. DVORAK: Serenade in E for Strings. Von Benda and Berlin Philharmonic Chamber Orch. Capitol-Telefunken LP disc P-8060, $4.85.

Instrumental

MENDELSSOHN: Violin Concerto. Heifetz and Royal Philharmonic, dir. Beecham. Victor set WDM-1356, 3 discs, $3.35.

MILHAUD: Second Violin Concerto; Concerto de Printemps. Kaufman and French National Radio Orch., dir. Milhaud. MILHAUD: Issanes de Jacarêmirim. Kaufman, acc. Balsam. Capitol LP disc P-8071, $4.85.

MOZART: A Musical Joke. René Bas String Quartet with J. Devemy and M. Delwarde (horns). BEETHOVEN: Octet in E flat (op. 103). Fernand Oubrados Chamber Group. Vox LP disc PL-6130, $5.95.

VIVALDI: Violin Concertos in G minor and D minor. Kaufman and Orchestre Symphonique de Paris, dir. Desormiere. Capitol-Telefunken set KCM-8076, 3 45-RPM discs, $3.35.

WEBER: Invitation to the Dance. Brailowsky. Victor disc 49-0919, 95c.

Vocal

BACH: Cantata No. 11. Kathleen Ferrier (con.), William Herbert (tenor), William Parsons (bass), Cantata Singers, and Jacques Orch., dir. Jacques. London 10-inch LP disc LPS-160, $4.95.

BACH: Cantata No. 67; Jesu, Joy of Man's Desiring. Ferrier (con.), Herbert (ten.), Cantata Singers, and Jacques Orch., dir. Jacques. London 10-inch LP disc LPS-161, $4.95.

BACH: Motet—Singet dem Herrn. Berlin State Academy Choir. BACH: Cantatas Nos. 50 and 104. Berlin Philharmonic Orch. and Choir, dir. Schuricht. Capitol-Telefunken 10-inch LP disc L-8077, $3.85.

CARISSIMI: Jephte. G. Penno (tenor), G. Vivanti (sop.), L. Colasanti (mezzo), E. Arie (bass). MARCELLO: Beato l'Uom. L. Colasanti (mezzo) and G. Modesti (bass). Both with Angelicum Chorus and Orch., dir. E. Gerelli. Vox LP disc PL-6100, $5.95.

JOSEPH SCHMIDT SINGS: Capitol-Telefunken 10-inch LP disc L-8062, $3.85.

KODALY: Psalmus Hungaricus. Gabor Carelli (tenor), North Texas State College Chorus, Dallas Children's Choir, and Dallas Symphony, dir. Dorati. Victor set WDM-1331, 3 discs, $3.35.

MOZART: Mass in C minor. Rosl Schweiger and Hertha Toepper (sopranos), Hugo Meyer-Welfing (tenor), George London (bass), Vienna Symphony Orch., and Akademie Chorus, dir. Meinhard von Zallinger. Haydn Society set HSLP-2006, 2 LP discs.

MOZART ARIAS: Peter Anders (tenor), with German Opera House Orch., dir. Schmidt-Isserstedt. Capitol-Telefunken 10-inch LP disc L-8084, $3.85.

RAMEAU: Les Indes Galantes (excerpts). Irene Joachim (sop.), Camille Maurane (tenor), R. Malvasio (bar.), Gouverne Choir and Hewitt Chamber Orch., dir. Hewitt. Vox LP disc DL-6080, $5.95.

SCHUETZ: Weinachts-Historie (The Christmas Story). Charlotte Blaecher (sop.), William Hess (tenor), Paul Matthen (bass), and the Cantata Singers, dir. Mendel. RRB editions LP disc 3.

VERDI: Falstaff (complete). Giuseppe Taddei, Lina Pagliughi, Rosanna Carteri, Amalia Pini, Anna Maria Canali, Saturno Meletti, Emilio Renzi, and chorus and orch. of Radio Italiana, dir. Mario Rossi. Cetra-Soria LP set 1207, 3 discs, $17.85.

Coinciding with the transcontinental tour of the NBC Symphony, Victor has released a series of long-playing discs featuring Toscanini's direction of Beethoven's Eroica, Haydn's Clock, Mozart's Haffner and Tchaikovsky's Manfred Symphonies. This constitutes news, especially since the quality of the records is so high. Interpretive considerations aside, the mechanical aspects include a stronger bass than the 45 RPM equivalents, more fullness to the recordings, and, of course, the continuity that LP offers. Only one disc was slightly below par—the Haffner; but this was due to an off center pressing, and is probably not encountered on all pressings of the symphony. Toscanini's way with the Eroica needs no recommendation; it is a perfect reading of its kind. His version of the Manfred, too, is spectacular; and while there might be some question about the speed of his tempos in the Mozart-Haydn coupling, there is none at all about the orchestral discipline and flow of musical thought. In his LP disc of the Beethoven Seventh, in which he makes his Victor debut, Charles Munch is heard in a steady, well-paced interpretation. The Boston Symphony, under its old conductor, Koussevitzky, produces rich sounds in the Mozart Linz Symphony, though sometimes the emphasis is more on sound than content.

Capitol-Telefunken presents some ambitious LP discs, notably Schoenberg's Pelleas and Melisande and Bruckner's Seventh. Schoenberg's long symphonic poem, rarely played, is an early work of chromatic opulence, saturated in the Wagner-Strauss post-romantic idiom. It is interesting and melodious music, well worth owning. Bruckner's Seventh turns up more often, and there is no need describing it. It has been recorded several times before; this reading is entirely devoted, and perfectly adequate in sound. Franz André presents idiomatic versions of the Ravel Rapsodie Espagnole and Debussy La Mer, though the recording here is at times a little muddy; and Mengelberg gives a sometimes exciting, at other times eccentric, interpretation of Brahms' Second Symphony. A pleasant disc is the coupling of the Tchaikovsky and Dvorak Serenades. The former fills no great need, but the lovely Dvorak does; it alone would make the disc worthwhile. The music is gentle and charming, and well performed by Hans von Benda and his players.

London Records turn their *ffrr* process to a pair of old favorites—Mendelssohn's Italian Symphony and the two Peer Gynt Suites by Grieg. Basil Cameron leads the London Philharmonic through a smooth, clear version of the Grieg work, while Rossi's competent performance of the Mendelssohn should recommend the music to those who like good, unostentatious conducting.

A series of violin concertos highlights recent releases. Heifetz and Beecham make a good combination for the Mendelssohn, what with Heifetz's impeccable intonation and mechanical purity, and Beecham's bubbling accompaniment. The recording is superb on every count. Capitol-Telefunken presents Louis Kaufman in some varied fare—Milhaud and Vivaldi. The Milhaud works, sophisticated and urbane, sport with French folk airs and some complicated violin writing that Kaufman handles with ease. Neither of the Vivaldi concertos has been previously recorded, and they are worth investigation by record collectors. As is well known, Vivaldi was no mere minor classicist: he was a sturdy, original composer, with real strength. Both recordings are, mechanically, excellent.

Vox presents a group of competent instrumentalists in Mozart's wonderful little Musical Joke, that amazing piece in which Mozart parodies village musicians and composers. Coupled with it is Beethoven's E flat Octet for winds, a recording of which was issued last month by EMS. The instrumentalists for the latter played in a more precise manner than do Vox's, but there is more refinement of style to the Oubrados group.

The vocal discs are headed by Cetra-Soria's complete version of Falstaff, Verdi's masterpiece. The cast, headed by Taddei (Falstaff), Meletti (Ford), Renzi (Fenton), Carteri (Mrs Ford), Pagliughi (Anne), Pini (Quickly) and Canali (Mrs. Page), is uniformly excellent; and Rossi leads them and the orchestra with a keen insight into the music. By all odds this is one of the most impressive operatic accomplishments on records since the ending of the war. There not only are good voices and good recording, but musicianship and ensemble in addition. As for the music, it is a source of perpetual delight, and one of the few comic operas that is almost universal in scope.

Another large-scale enterprise is the Haydn Society issue of Mozart's great C minor Mass in its first complete recording. Mozart never finished this work, but it is more than a substantial torso: the Kyrie, Gloria, Sanctus and Benedictus are complete, and there are parts of the Credo and Et Incarnatus. This well performed and recorded set should be placed alongside of the Requiem as an important part of any record library. Other choral sets include a coupling of Carissimi's Jephte and Marcello's Beato l'Uom, recorded by Vox, both fine examples of pre-Bach writing; Rameau's entertaining Les Indes Galantes (also recorded by Vox), a sparkling ballet-opera, well sung and recorded; Schuetz's Weinachts-Historie, another pre-Bach work of intimacy and imagination, well handled by Mendel and his Cantata Singers; and Kodaly's Psalmus Hungaricus, a powerful modern score, recorded for the first time in America by Dorati and the Dallas Orchestra. Every single one of the above choral works is an important, worthwhile recording.

With the Bach celebrations upon us, recorders are turning to the music of that composer. London, on two LP discs, offers two cantatas—Nos. 11 and 67 (Praise Our God; and Hold in Affection Jesus Christ), both sung in English, featuring Kathleen Ferrier, William Herbert, the Jacques Orchestra and the Cantata Singers (not to be confused

(*Continued on page 31*)

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MUSICAL JOTTINGS

Koussevitzky will be the new musical director of the **Israel Philharmonic Orchestra. Paul Paray** resigned that post recently on the ground that other "big name" conductors were billed to lead the ensemble in its forthcoming American tour. . . .

The "freedom of the city" was conferred upon **Toscanini** during his recent feted concerts in Pasadena, Cal.

A cake marked "We Welcome **Toscanini**" was a surprise feature of a special luncheon prepared for the conductor at Antoine's restaurant, when he visited New Orleans with the **NBC Symphony**. . . . The **Boston Symphony** recently renewed a five-year contract to record exclusively for RCA Victor, feature of the session in Symphony Hall was playing of the first recording made by this orchestra for the old Victor Co. in 1917. Introduction to Act III of **Wagner's** Lohengrin. . . .

Plans are on foot to revive the **Beethoven Association** in N. Y., which had such a notable career from 1919 to 1940; **Dr. Carleton Sprague Smith** has accepted the post of chairman. . . .

Pulitzer Prize for drama went to **Richard Rodgers'** and **Oscar Hammerstein's** "smash" musical hit, South Pacific (the second time Mr. Rodgers won it) and that for music to **Gian-Carlo Menotti**, for The Consul. . . . **Nancy Ness**, dramatic soprano, who recently became an American citizen, was married to **H. A. Bowman**, American Consul in Bergen, Norway, on April 22. . . .

The Berlin Radio dropped the conductor **Arthur Rother** as a result of his recent playing of Deutschland über Alles after a speech by **Chancellor Conrad Adenauer** of the West German Republic. . . . **King Frederik IX** of Denmark conducted the Danish Radio Symphony in **Beethoven's** Eroica Symphony on April 27 for an audience attended by **Queen Ingrid**, 50 friends of the Royal Family, and relatives of the orchestra members, UP reports. . . . Recent death in Poland was that of **Adam Wieniawski**, 74, composer and teacher, director of the Chopin Academy in Warsaw since 1928. . . . A pianist of 7, **Zola Mae Shaulis**, of Millville, N. J., played the first movement of Mozart's Concerto in A major under the baton of **Alexander Hilsberg**, at the final children's concert of the **Philadelphia Orchestra**. . . .

Queena Mario has postponed the beginning of her 20th anniversary sabbatical year from next January to the middle or end of March, 1951, owing to important work for some of her pupils which necessitates the voice teacher's cooperation. . . .

The Vienna City Council approved a proposal to honor **Oscar Straus** on his 80th birthday by bestowing upon the operetta composer the Honorary Ring of the City of Vienna. . . . **Dr. Josef Krips**, Austrian conductor, on a recent conducting tour in England, was received by **Queen Elizabeth** and congratulated during the intermission of an Albert Hall concert. . . .

Mrs. Lytle Hull, president of the Musicians' Emergency Fund, was given a citation from the Veterans Administration in appreciation of the fund's Hospitalized Veteran's Music Service; presentation was made by **Lenard Quinto** at a luncheon on the St. Regis Roof, April 25. . . .

FOR MEMPHIS SUMMER THEATER . . . Roland Fiore and Frances Greer, Metropolitan Opera soprano, at the Memphis Open Air Summer Theater, where both have been reengaged this year, Mr. Fiore as conductor and Miss Greer as a soloist.

Dr. Jan V. Lowenbach, musicologist, formerly Musical Courier correspondent in Prague, now in the U. S., celebrated his 70th birthday on April 30; his book on **Smetana** will be published in October by the Philosophical Library, N. Y. . . . **Fred Myrow**, 11-year-old composer-pianist of Beverly Hills, played the solo in his five-minute work, Palm Canyon, a "Miniature Concerto," with an orchestra in that California community recently, the score inspired by a visit to Palm Springs. . . . **Todd Duncan**, baritone, will fly to Indiana on June 4, to receive the honorary degree of Doctor of Humane Letters from Valparaiso University at its commencement. . . .

Some 1,600 musicians from the **Salvation Army's** 11-state Eastern territory arrived in N. Y. on April 21 for a 70th anniversary Music Congress, featuring 21 of the organization's bands and 12 of its choruses. . . .

Geza de Kresz, violinist, and a faculty member of the Toronto Royal Conservatory, has been invited by **Henri Gagnebin**, director of the Geneva Conservatory, to serve on the jury of this year's international competition in that city and will leave in August for Europe. . . .

Robert and **Gaby Casadesus** and their son **Jean** will appear next season with the Cincinnati Symphony in a program of three-piano music; soloist newcomers with this orchestra will include **Jacqueline Blancard** and **Aldo Ciccolini**, pianists, and **Suzanne Danco**, soprano. . . .

Twelve unknown letters by **Richard Wagner**, written in 1875-6, were recently discovered in a file of the State Theatre Administration in Vienna. . . . A **Bach** exhibition in the rebuilt foyer of the Vienna State Opera will include specimens from famous collections during June. . . .

London's Albert Hall is in danger of closing unless renovations costing 400,000 pounds are made, **Sir John Milne**, president of its council, said. . . .

A symphony orchestra composed of 37 members of the Eastman School of Music, Rochester, N. Y., under the direction of **Joseph B. Henry** gave a concert on April 29 for the Veterans Administration Center in Bath, N. Y. . . .

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NEW PUBLICATIONS IN REVIEW

Books: The Main Stream of Music, and Other Essays, by Donald Francis Tovey (Oxford University Press, $4). In this volume, collated by Hubert Foss, "are gathered the larger part of Donald Tovey's writings that have not already been garnered into sheaves." Most ambitious of these essays are the one on Haydn's Chamber Music, first published in Cobbett's Cyclopedia (1929); the one on Gluck, from The Heritage of Music (1934); the one on Schubert, also from the Heritage of Music (1927); Tonality in Schubert, from Music and Letters (1928); Brahms' Chamber Music, from Cobbett (1929); and Some Aspects of Beethoven's Art Forms, from Music and Letters (1927). There also are miscellaneous essays about composers from the classics through Hindemith, Elgar and Dohnanyi, speculations about opera and word-setting, and some provocative notes concerning the training of the musical imagination. The erudite and strong-minded Tovey is always a pleasure to read. Few writers about music had his vast scholarship and discipline, and few could write as well. One does not invariably have to agree with his conclusions, but one always respects them. There is a certain amount of autobiographical material, by the way, which will delight the numerous band of Tovey admirers.

The World of Gilbert and Sullivan, by W. A. Darlington (Thomas Y. Crowell Co., $3.50). Mr. Darlington, the drama critic of the London Daily Telegraph, is vice-president of the Gilbert and Sullivan Society in London. An old and enthusiastic Savoyard, he devoted his book to the operettas, one by one, discussing them in relation to the Victorian age, and smoothing over some by now vague topical allusions. The composer and librettist play only a passing role in this book, which does not present any particularly new information but which can serve as an ideal introduction to the Savoy operas.

JOSEPH HAYDN—HIS ART, TIMES, AND GLORY, by H. E. Jacob. Translated by Richard and Clara Winston. Rinehart and Co., N. Y. $5.

This is a rather sentimentalized biography of the great composer, based pretty much on fact but colored by an attempt to idealize the central figure. It is light reading, almost purely biographical in nature, though a few musical examples and slight excursions into analyses are present. Since few modern biographies of the composer are readily available, this book can serve as an introduction to one who, as Jacob rightly insists, is no more "Papa" Haydn than Mozart was "Papa" Mozart or Beethoven "Papa" Beethoven. The author methodically covers all of the important happenings in Haydn's life, and there are also examinations of people and events that were allied with his subject.

Manual: An Introduction to Score Reading, by Carl G. Schluer (Oliver Ditson Co., $1.50). Mr. Schluer is Professor of Orchestration and Conducting at the Baldwin-Wallace College in Berea, Ohio. His little manual is primarily concerned with four problems: to perceive many staves simultaneously, to grasp instantaneously the essential harmonies, to read the C clefs fluently and to make necessary transpositions. Examples from vocal scores, various clefs, chamber music and orchestral scores are presented, and the student is expected to play these until he has mastered them. Mr. Schluer offers several suggestions for each section, but he keeps his verbiage down to an absolute minimum, expecting the student to concentrate on the music itself.

For Cello and Piano: Sonate, by Francis Poulenc (Heugel; Mercury Music Corp., $5.50). Poulenc has dedicated the work to Marthe Bosredon "at whose house this sonata was sketched" and to Pierre Fournier "who played the premiere on May 18, 1949 in Paris." Playing time is a little over twenty minutes. There are four movements—Allegro (tempo di marcia), Cavatine (très calme), Balla bile (très animé et gai), and Finale largo (très librement, leading to a presto subito). Most of Poulenc's well-known traits are evidenced here——the urbanity, the sophisticated harmonizations; the graceful melodic content, the ease of writing. There is also a hint that he is working a bit by formula; some of the episodes feel a little contrived.

Piano Solo: Seven Sketches, op. 9, by Bela Bartok (Edward B. Marks Music Corp. $1). Like all of Bartok's piano pieces, these are forbidding at first sight, not too easy to read through, and thoroughly rewarding musically, once the idiom is grasped. These works were originally composed between 1908 and 1910 and revised by the composer in 1945. Their titles are: Portrait of a Girl; See-Saw, Dickory-Daw; Non troppo lento; Roumanian Folk Melody; In Walachian Style and Poco Lento. The entire set takes a little over ten minutes to play, and no individual piece exceeds four minutes.

Three Sonatas, by Harold Shapero (G. Schirmer, Inc., $3). Each of these sonatas, which were composed in 1944, is a brisk little neo-classic piece of music, often with more "classic" than "neo." The first has four brief movements; the second, three; the third four. They are skilfully written, with many ideas of real melodic value. They are also well laid out for the keyboard, the general style being a cross between percussive and legato writing. Some of the music is not too easy to play. This is a set that has individuality, and is a valid addition to the permanent repertoire of American piano music.

For Violin: Concerto No. 1 in D major, by Prokofieff (Leeds Music Corp., Piano Reduction, $2.50). Many critics consider this Prokofieff's greatest work. It was composed in 1911 but retains its strength and rhythmic vitality, and is no stranger to the concert stage. None but an advanced player should try to master it, though, of course, all violinists and musicians should be acquainted with its content. Louis Persinger has edited the present version, offering suggestions about fingering, bowing and interpretations.

Ballade, by Ben-Zion Orgad; and Duo for Violin and Piano, by Leon Kirchner (Mercury Music Corp., $1 and $2.50, respectively). The Ballade, by Ben-Zion Orgad, is in four movements—Andante cantabile, Allegro, Allegro vivace, and Andante cantabile, the last being a reminiscence of the first. For the most part the writing, in a modern style, is homophonic, and there are thematic interrelationships. Kirchner's one-movement Duo is an energetic, well-worked out piece, also in the modern idiom. It has a lot of craft and emotional resource, plus integrity of musical ideas, and would be a good concert piece for a skilful violinist.

For Voice: Chatterton, by David Diamond (Southern Music Publishing Co., N. Y., 60c). Diamond has here set the poem that John Keats addressed to his fellow poet: "O Chatterton! How very

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sad thy fate! Dear child of sorrow, Son of misery. . . ." The composer, using B minor as his key, has written a restrained setting, nearly entirely of a diatonic nature, but with a few harmonic clashes that have all the more emotional impact. The vocal range is exactly two octaves, with a ringing high B at one climactic moment.

On a Fair Sunday Morning, by Turlogh O'Carolan (Bruce Humphries, Inc., 50c). Turlogh O'Carolan was a blind poet-composer-harpist who lived in Ireland from 1670-1738. This song is supposed to date from his 20th year. The text has been edited by Laning Humphrey, the music by Warren Storey Smith. Musically the song is a little amateurish but full of native appeal; it is the type of song which remains fresh long after more elaborate attempts are dead. The text concerns a young man going to church who meets a fair maiden, and his reaction thereto.

Chansons du Limousin, by Roger Blanchard (Heugel; Mercury Music Corp.) Limousin is a region in the middle section of France. Like all provinces, it has its own type of folk music, and in this set of five songs, Roger Blanchard has arranged typical specimens. Their names are La Cati, La Caille, La Fille du boulanger, Lou petiout ome, le petit homme, and Que j'aime à voir les hirondelles.

EPITAPHE, by Joseph Strimer. Heugel and Co., Mercury Music Corp., N. Y.

Set to a poem by Stephen Hawes (an early pre-Elizabethan who died in 1523), Epitaphe is a sensitive, lyric song with a flowing melodic line. The harmonic treatment is highly Gallic in nature, following a pattern set forth by Fauré and his followers. This sensitive piece of music deserves concert performances. The key is C minor, and the range fits a medium voice.

For Male Voices: Recognition of Land (op. 31), by Edvard Grieg (Novello and Company, Ltd.). This work is scored for male voices, baritone solo and orchestra; the present edition contains a piano reduction for the orchestra part. The text, which concerns the Norwegian king Olav Trygvason's sight of land, is presented in Norwegian, German, French and English. The choral writing is sturdy and direct, rising to a strong climax toward the end; the prevailing harmonic texture is Grieg at his most orthodox.

DOWN PUBLISHER'S ROW

Awards and Contest: Two awards of $250 each, the gift of Arthur Bennett Lipkin, honoring Lois Pickard for her work in organizing the Birmingham Civic Symphony Orchestra, were presented to Paul Newell, of the University of Alabama Music Department and Wiliam D. Presser, of Florence State Teachers College, for their compositions. . . . Henry Wellington Stewart, Jr., of Mt. Vernon, New York, won the $400 Friends of Harvey Gaul award for a work titled Roxiney Boody. It is a choral setting of the poem by Robert Tristam Coffin for mixed voices. Mr. Stewart is on the faculty of the Literature and Materials Department of the Juilliard School of Music. . . . A dance synopsis competition is being sponsored by the Choreographers' Workshop. A prize of $100 will be given to the winner and the script will have an original score written for it and the entire work will be produced under the Workshop's auspices. For further information write 471 Park Avenue, New York 22.

Symposium: The third annual Midwest Symposium for Student Composers, held in Cincinnati on April 19-21 under the auspices of the College of Music of Cincinnati, brought representatives from Chicago, Kansas City, Bloomington (Indiana), Oberlin, Louisville, and Ann Arbor. 30 works were presented in concerts and 80 student composers were in attendance. Felix R. Labunski, of the Cincinnati College faculty, directed the sessions, which included a forum on Theory for the Composition Student, led by Ross Lee Finney and one on the Relationship Between Modern Scale Structure and Harmony, led by Dr. Herbert Elwell. Other educators and composers who participated were Dr. Francis Buebendorf, Dr. Norman Phelps, Miss Helen Gunderson, Edward Mead, Dr. William Naylor, Dr. Sidney Durst, Anis Fuleihan, Bernard Heyden, Homer Keller, Gilbert Ross, Oliver Edel and Warren Babb.

Premieres and Performances: Eric DeLamarter's Concerto No. 2 for Organ and Orchestra was played for the first time anywhere on April 22 and 23 by the Cincinnati Symphony under the direction of Thor Johnson with Parvin Titus as soloist. . . . Erich Leinsdorf will introduce Dr. Howard Hanson's Pastorale for Oboe, Harp and Strings over the Dutch Radio this season. . . .

Medley: Scoring for the Band, an instructive book by Philip J. Lang will soon be published by Mills Music, Inc. The firm has just signed the youngest composer they have signed in over thirty years. He is 11-year-old Frederic Myrow from Beverly Hills who is already the possessor of an ASCAP music publishing contract for his initial composition, a piano concerto entitled Palm Canyon. . . . A book titled The Music of Bela Bartok, by Halsey Stevens, is to be published by Oxford University Press in the spring of 1951. It will contain detailed analyses of the composer's major works as well as a biographical section. . . . Presser is sponsoring "An Opera Sing" which consists of excerpts from an opera arranged especially for children of elementary through high school age. The first of these was conducted by Wilfred Pelletier, starring Rose Bampton, on May 13, in New York City. The opera was Marriage of Figaro and with a chorus of children from the Passaic, N. J., elementary schools and Westfield, N. J., High schools.

PICKUP CHATTER

(Continued from page 27)

with the American organization of the same name). The solo singing in both is first-class, and Jacques reverently upholds his end. Capitol-Telefunken presents the motet, Singet dem Herrn, and two short cantatas—Nos. 50 and 104—on a single long-playing disc. The recording is a little opaque, compared to the best modern standards, but the style and spirit of the performance make amends.

Capitol-Telefunken also gives us a pair of fine tenors in Joseph Schmidt, who died in a concentration camp, and Peter Anders. Schmidt sings music by Halévy, Verdi, Stolz, Tosti and Leoncavallo with the notable resource that was always at his command. Anders confines himself to Mozart arias from Seraglio, Don Giovanni and The Magic Flute, singing in German with unforced, flexible tonal quality.

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SCHOOLS and STUDIOS

Metropolitan School of Music Gives "Personality Tests"

CHICAGO.—Tests for "music personality scores" are being offered without charge to Chicago school children, from the fifth grade through high school, in a project inaugurated by the Metropolitan School of Music. The program represents the Metropolitan School of Music's contribution to music education as a whole, in line with its policy of offering a public service each year. The work is being done in cooperation with Dr. Helen Howe, director of the Division of Music, Chicago Public Schools. Public school principals have been advised by Dr. Herold C. Hunt, superintendent, and explanatory materials have been sent to all schools by Leonard Keller, president of the Metropolitan school. Interested principals distribute application cards. Testing continues through the summer vacation.

The tests search for factors which psychologists believe may be closely related to achievement of musical skill, including interest in music, motivation toward its study; motility, or skill and coordination in finger movement; attention, or ability to concentrate; and hearing ability. Audiometer tests are administered by the Audiphone Division of Western Electric Company, and specific musical abilities will be determined by the Seashore Measures of Musical Talent, developed by the late Dr. Carl E. Seashore of the University of Iowa. The present testing program was designed by Dr. Phil S. Shurrager, chairman, Department of Psychology and Education, Illinois Institute of Technology; Dr. Willard A. Kerr, his associate; and Albert D. Biderman, Department of Social Sciences of the same institution.

Etts Pupils in 2-Piano List

Pupils of May L. Etts gave a recital of two-piano ensembles at Carl Fischer Concert Hall. Appearing in combinations of two or four players, or as soloists, were Andre Milano, Joseph Franchini, Jack McGouch, Thomas Fragapane, James Gucciardi, Dorothy Gilkison, Marie Conti, Catherine Beggs, Linda Sterling, John Jaros, Hazel Kaplan, Robert Bruckman, William Cioffiro, Kenneth Wolfe, Alice Bosser, Carol Ann Scala, Eileen Liebowitz, Arlene Ulrich, Rita Egan, Joan Wagner, Arlene Turchin, Emily McArt, Nancy Schreiber, Eric Teicholz, Rosemarie Greco, Laura Ann Realmuto, Gary Zimmerman, Amy Schreiber, Joan Axtmann, Eleanor Auda, Gloria Schalet, Dorothy Goz, Marian Berg, Fern Seeman, Janet Forman, Judith Eichler, Carl Riskin, Stefan Stein, Janet Forman, Norma Lehmann, Judith Strasser, John Cshrogie, Claire Mehling, Thomas Nicholas, Lucille LaPorta. Thomas Nicholas closed the program with the second movement of the Grieg Concerto in A minor, with Miss Etts supplying orchestral accompaniment at a second piano.

Herta Sperber Students Heard

PROVIDENCE, R. I.—Students of Herta Sperber at the Rhode Island Conservatory of Music include Alice Prescod and Helen Benett, recent soloists with the choruses of the Church of the Epiphany and Plymouth Congregational Church. Miss Prescod appeared in an international program over WPJB. Norma Piccirilli, contralto, is soloist at Bell Street Chapel; at a concert of the Mnemosyne Society at the Narragansett Hotel she sang excerpts from Carmen. Winner of last year's $100 award, Teresa Martin, gave a joint recital with Jacqueline Bachand, pianist. She also is a soloist at Bell Street Chapel, and this season sang two recitals for the Chopin Club. Among those singing in A Stranger Comes to Town, a production of the Catholic Youth Organization at Hope Auditorium, was Anselmo Beltrami, baritone. In the production of Aida by the Junior Chamber of Commerce of East Providence, Alice Prescod sang the title role; Helen Benett, Amneris; Nicholas Lanni, Rhadames; Cosimo Briganti, Amonasro; Phyllis Applegate and Glorida Calitri, high priestesses. Miss Benett was engaged for two concerts and an appearance in Boston on April 16.

Philadelphia Conservatory Events

PHILADELPHIA.—The summer school of the Philadelphia Conservatory of Music will be held June 19-July 29, and offers private instrument and vocal instruction; ear-training and harmony; classes in preparatory theory and ear-training.

The Conservatory holds its 73rd commencement on May 17 in the ball room of the Hotel Bellevue-Stratford. Dr. Willem Ezerman, president, will present diplomas and degrees, and a program will be given with the Conservatory Chorus conducted by Allison R. Drake and the Orchestra by Boris Koutzen. Keith Robinson will conduct his own Interlude for String Orchestra, and others appearing are George Reeves, Jack Maxin, Jane Bukay, Aceste Barbera, Janet Spicer, Eugene Loichytz, Frances Senske, Elizabeth L. White, Emilia De Sanctis, Robert Hearn, William Lessig, Joan Brown.

The May-June student recital schedule is announced: May 23, Eleanor Sweet, Ethical Society Auditorium; 25, harp, violin and piano evening, at the Conservatory; 26, Joan Brown, the Conservatory; 27, children's concert, the New Century Club; 29, Doris Mayes, Ethical Society Auditorium; June 15, vocal recital, Ethical Society Auditorium; 7, 12 and 15, student concerts at the Art Alliance.

Rosalie Miller Studio Activities

Rosalie Miller gave a lecture on Speech at New York University on April 28. Singers from the studio of this teacher include Regina Resnik, who, since the close of the Metropolitan Opera season, has appeared in concert and over the radio in New York and elsewhere. Anne Bollinger went on the spring tour of the Metropolitan Opera. Eunice Alberts was contralto soloist with the Harms Chorus in Town Hall, and sang with the Cincinnati Festival Orchestra and Chorus in Britten's Spring Symphony.

The Mobile Civic Opera presented Gloria Horning in debut as Violetta in Traviata in March; Miss Horning returned to New York to take the leading role in Don Pasquale with the Greenwich Music Settlement Workshop. Catherine Arnold, soprano, was heard in Carl Fischer Hall in songs by Philip James, Marion Bauer and De Lora. Sybil Lamb went into Gloria Hamilton's roles in Lend an Ear in Philadelphia and Springfield, and is singing with the Chicago company of that production. Appearing in Arms and the Girl is Shirley Robbins.

Juilliard Names Travelling Jury

A special faculty jury of Juilliard School of Music will visit five metropolitan centers throughout the United States next fall to examine applicants for admission to the School, it was announced by William Schuman, president. This step was taken, Mr. Schuman said, in order to save applicants who live at great distances the necessity of traveling to New York to take their entrance examination-auditions as has been the custom in previous years. According to present plans, the jury, which will include representatives of the various departmental faculties of the School, will visit Chicago, San Francisco, Los Angeles, Dallas, and St. Louis during the first two weeks of September, 1950. The jury will include Beveridge Webster, representing the piano faculty; Hans Letz, string faculty; Belle Julie Soudant, voice faculty; Frederick Wilkins, woodwind and brass faculties; and Frederick Prausnitz, representing the conducting faculty and Dean Mark Schubert, the administration.

In addition to regular entrance examinations, the jury will gve a limited number of advisory auditions for young musicians who may wish to explore the possibility of entering Juilliard at a later date.

Meanwhile, the annual entrance examinations held at the School in New York will take place on Sept. 18-22. Application forms and detailed information concerning examinations by the traveling jury, as well as regular entrance examinations may be obtained by writing to the School, 120 Claremont Ave., New York 27, N. Y.

Kittain-Chaliapin Singers Appear

The annual spring recital of the Kittain-Chaliapin Studios was held in Town Hall, April 27, presenting several artist-pupils and with Lydia Chaliapin as featured soloist. The first portion introduced Tessia Bertain, Raina Simonova and Regina Price, sopranos; Tamara Bering, mezzo-soprano, and Susie Matthews, contralto. The voices were superior in quality, some even outstanding, and the young singers were personable in appearance and charming in their stage deportment.

Mme. Chaliapin offered an artistically sung group of classic airs, lieder, French, Russian and American numbers. Her voice, of mellow mezzo timbre, encompassed the works with appealing interpretative effect.

Operatic excerpts composed the second half of the list in which Miss Simonova soared to coloratura heights; Regina Price sang with luminous and sweet tonal color; Tassia Bertain evidenced careful schooling; Tamara Bering, a favorite of New York audiences, utilized her opulent voice with impressive ease; and Susie Matthews won an ovation with rich, emotionally moving singing. Assisting artists were Valentin Pavlovsky, at the piano; Peter Schaffer, violinist, and Marie Huntley, cellist.

M. C.

Bermuda Hears Cleve Pupil

Beverley Andrews, soprano, artist-pupil of Fanny Cleve, was presented in recital by the Bermuda Musical and Dramatic Society. Her success was such that she was immediately re-engaged for another program the following week. One of her songs was Red Man's Requiem by Marion Bauer.

(Additional School News on Next Page)

Hughes at Winthrop College

Edwin Hughes conducts a summer master class for pianists at Winthrop College from June 12 to July 8, immediately preceding his class in New York, July 10 to Aug. 12. During a recent Southern trip Mr. Hughes acted as judge at the annual South Carolina state piano contest and held classes at Sullins College and in Charlotte and Greensboro, N. C.

Among concert activities of Hughes pupils have been a recital by Dorothy Garver at the Cincinnati College of Music, April 15; an appearance of Margaret Ellen Barker as soloist with the Southern Symphony, Columbia, S. C., in the Saint-Saens G minor Concerto, April 29; and six appearances of Jayne Winfield as soloist with the North Carolina State Symphony during the same month in cities of that state, playing the Rhapsodie nègre of John Powell.

Schenk for Maine Camp

SPRING LAKE, ME.—Robert C. Schenk, for many years violinist with the New York Symphony and Philharmonic-Symphony, will be in charge of a music program this summer at Adeawonda Camp here. Adeawonda Camp offers adult and family vacations in a setting of lakes and mountains and on a private property of 12,000 acres. Outdoor sports and short trips to nearby points of interest are stressed. For the music, Mr. Schenk presents a weekly concert of trios, quartets and ensembles, and he invites music lovers and musicians among the guests to bring their instruments to the camp. Mr. Schenk will be assisted by his wife, a graduate of Peabody Conservatory of Music, and by several other professional musicians. Special instruction for adults and children is available in violin, viola, piano and cello.

Dorothy Siegfried in Operas

Dorothy Siegfried, lyric mezzo-soprano, pupil of Romley Fell, who recently made her debut at Times Hall, will appear with the Arundel Civic Opera in Kennebunk, Me., this summer. Miss Siegfried will appear as Cherubino in Marriage of Figaro, Pitti-Sing in The Mikado, Flora in Traviata, the contralto lead in a ballet with lyrics of In a Persian Garden, and several other roles. The Arundel organization, under the direction of Wesley Boynton and M. Haithwaite, is an opera-in-English group.

U. N. C. Produces Double Bill

CHAPEL HILL, N. C.—The Department of Music of the University of North Carolina, on April 1 and 2, produced Gluck's Orpheus and Pergolesi's La Serva Padrona, using the latter work as an intermezzo in two parts between acts of the Gluck opera, according to the 18th century custom. The musical director for the productions was Prof. Joel Carter, on the University music department, who arranged cuts to heighten the dramatic unity of Orpheus and assigned that role to a high baritone, instead of the usual contralto. Ruth Price, o. the faculty, was in charge of choreography. The dramatic director, W. P. Covington, devised a production without use of a curtain, the simple sets being shifted in view of the audience, the mute servent in the Pergolesi work taking part in this.

Mario Opera Workshop Plans Productions

The Mario Opera Workshop, Queena Mario director, has resumed its public performances in conjunction with Dean Dixon's American Youth Orchestra. The first took place in Garden City, N. Y., on April 27, and the second is scheduled for Lawrence, N. Y., both presenting The Secret of Suzanne. Mme. Mario has the optional version which Wolf-Ferrari provided in case the role of Gil should be sung by a tenor; it is this arrangement which is used for Harold McGrath. The Workshop plans to stage four or five appearances next season of one-act works or separate acts of standard operas, with one or two performances of a full-length score. All will be performed with Mr. Dixon's orchestra.

Trapp Singers' Summer Courses

STOWE, VT.—For the seventh consecutive season, the Trapp Family Singers will hold a "holiday of music-making" at their Music Camp here. Courses are designed for those without any previous musical training, and encourage singing in chorus with family and friends or playing some simple instrument in a small home ensemble.

Maria Augusta Trapp, her six daughters, two sons and their priest-conductor Father Franz Wasner return from their Latin-American tour in time to open the camp on July 10, and will conduct two "Sing Weeks" (July 10-17 and 18-25) for 150 persons each before their departure on Aug. 1 for European concerts.

SCHOOL NOTES

Martial Singher, noted French baritone, will conduct master classes at the Metropolitan School of Music, Chicago, May 1 through 27.

Dr. Albert Riemenschneider gave a lecture on Bach at the Library of Congress in Washington, D. C., on May 3.

Philip Wentworth, tenor, pupil of Frances Stowe, was heard in recital at The Barbizon, May 2, with Miss Stowe at the piano. On May 21 the students of piano will be presented in the Spring Concert at the Stowe New York Studios.

Webster Aitken has been named professor of piano at Carnegie Institute of Technology, according to Dr. Robert E. Doherty, president.

Karl Kohn, young G.I. pianist now completing his work at Harvard University, has received appointment as instructor in music at Pomona College, Claremont, Calif.

Irene Rosenberg, pianist, is teaching in New York this summer.

William Gordon, bass-baritone, with his teacher, Solon Alberti, at the piano, gave a recital on April 24 at Carl Fischer Concert Hall in the series presented there by The Euterpeans.

The fifth of the Eastman School of Music's series of student graduation recitals with orchestra brought six students as soloists under Dr. Howard Hanson, conducting the Eastman-Rochester Symphony Orchestra. In all, some 28 students have appeared with the orchestra this season.

The annual spring concert by students of the Music School Settlement took place at Town Hall on May 3. This settlement, founded in 1893, has grown into an institution with a registration of about 1,130 students, and a staff of 125 teachers.

The Memorial Baptist Church School, through the courtesy of Prof. Edward Lee Tyler, presented Gladys Milligan, soprano, in recital on May 14.

Roland Hayes, noted tenor, has been appointed to the Boston University College of Music faculty as artist instructor in voice. The singer received an honorary Doctorate of Music from the University in 1948. In his new post, Mr. Hayes will work for four months during the college year in guiding a selected group of students who plan concert careers.

Singers from the Alfredo Martino Studios took part in the recent opera festival given by the Toronto Conservatory at the Royal Alexandra Theater, Toronto, Canada. James Shields as Rodolfo in La Boheme, and Roger Doucet as the Duke in Rigoletto.

Louise Jenkins presented six singers from her Young Artists Group on May 5 in the Social Hall of the Park Avenue Christian Church, the concert sponsored by the church's Business and Professional Club. May 20 and 21, ten singers will join in programs in Miss Jenkins' studio. Elizabeth Trczinski, one of the 'teen-age group who study with this teacher, recently won an RKO prize in a Brooklyn theater, the third such prize to go to a Jenkins voice student.

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